

THE ARCHITECTURAL
REVIEW, DECEMBER,
1906, VOLUME XX.
NO. 121.



MONREAL. INTERIOR LOOKING EAST.

Some Aspects of Sicilian Architecture.—II.

IN no other country except Egypt does there exist so great a contrast between ancient and mediæval forms of architecture, evolved under the same conditions of climate and material, as we find when passing from the temples of Girgenti to the churches of Palermo. It is not merely that the methods of construction and decoration are fundamentally different: the motive of the structure itself is changed. For while the Greek temple was designed almost entirely for external effect, the mediæval church in Sicily was first and foremost an interior, the scheme of construction being worked from the inside, and the exterior left to be dealt with as best it might be.

The course of Sicilian history is very clearly seen in the blending of Byzantine and Saracenic influences in the churches erected for the Normans. There are hardly any remains of churches or mosques of either period, but from the former we trace one type of plan, many features of construction, and the magnificent system of mosaic decoration, while the Saracens brought their own pointed arch and their methods of colouring in geometrical patterns. In many plans the influ-

ence of the basilican churches of Rome is visible, and the characteristic "opus Alexandrinum" is used for pavements, screens, and panelling as lavishly as in Central and Southern Italy.

Following the Roman and Byzantine custom the actual construction preceded the decoration, and the skeleton of the typical Sicilian church is well shown by the interior of S. Cataldo, a diminutive building of the twelfth century, divided by four detached columns into a nave in three domed compartments, and side aisles covered by pointed barrel-vaults.

The circular dome is connected with its square substructure in a way which is peculiar to Sicily; the builders of this period, though familiar with the pendentive as a means of effecting the transition, preferred to discard it in favour of recessed squinch arches in the angles, abruptly cut off at the base and overhanging to some extent the walls below; and it has been suggested that this arrangement, which is not very satisfactory in effect, was an imitation, on a larger scale, of the recessed arch forms which compose the "stalactite" decoration universally found in Saracenic work.

The church never received its mosaics, but even in its present state it produces an effect of size and space which is remarkable considering that the extreme length is less than thirty feet.

The exterior is entirely Eastern in design; the walls are crowned with an Arabic frieze and cresting, and the three domes rise from a flat roof. Anything less like an ordinary Italian church it would be difficult to conceive, and the same may be said with equal truth of S. Giovanni degli Eremiti, a church of earlier date and greater size, which was built on the site of a mosque, parts of which are still incorporated with it.

The plan is basilican, but has no aisles, and the apse projects directly from the transept without an intervening chancel. The interior is again perfectly plain and unadorned, but the external effect of the short



S. CATALDO. INTERIOR LOOKING EAST.

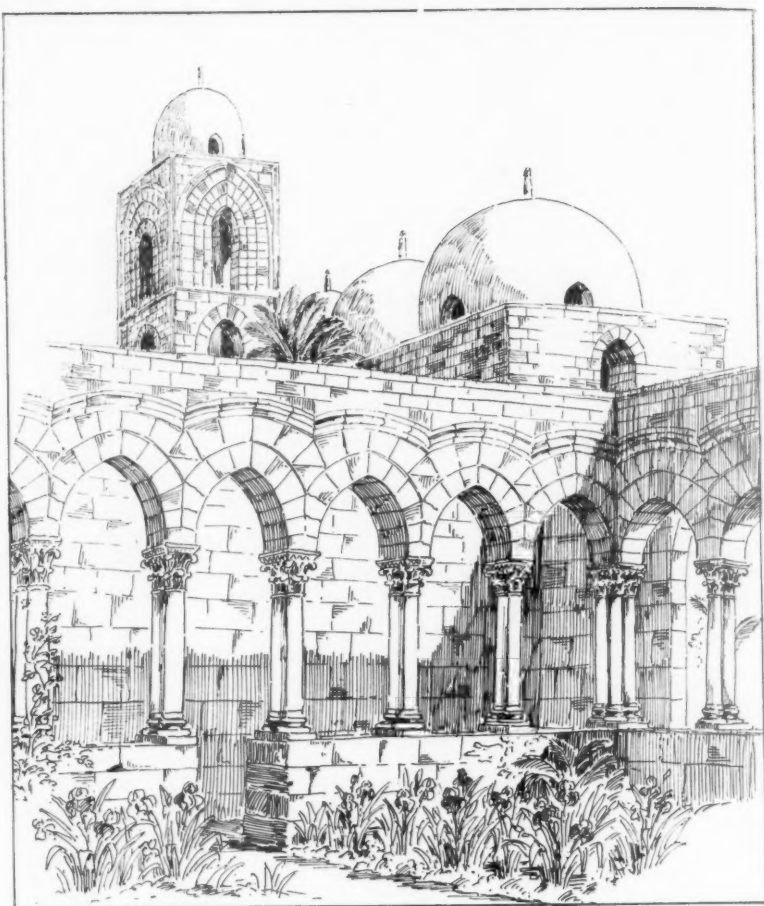
FROM A SKETCH BY RONALD P. JONES.

tower and the group of domes with their eastern outline and dark red colouring is extremely picturesque. The small cloister dates from a later period and shows more Romanesque influence: the arch retains the Saracenic form without mouldings, but the inner ring of voussoirs is recessed, as is the case to a slight extent on the tower, and a kind of label moulding runs above the arches. Two other examples of the basilican type show characteristic Sicilian features—S. Giovanni dei Leprosi, built in 1071 and probably the earliest of the Norman churches, with squinch arches under the dome as at S. Cataldo; and S. Spirito, also known as the Church of the Vespers, where the arcades of the nave are of the severest and most rudimentary form, while the exterior of the apse displays an early form of that surface decoration in materials of two colours which was afterwards brought to such a degree of elaboration.

La Martorana, on the other hand, was originally Byzantine in plan with a single central dome, but in later times the nave was extended to the west, and the mosaics were much damaged and replaced by painting.

The full effect of these Palermitan churches of moderate size is now only to be realised in the gorgeous Capella Palatina, which with the cathedral at Monreale represents the highest development of the system of small window openings and broad wall spaces with colour decoration in marble and mosaic, found also in St. Mark's at Venice, and in the Ravenna churches, and contrasting with the principle which guided the Northern cathedral builders, who strove to eliminate all wall surfaces to make way for their tracery and stained glass.

The chapel is not much more than 100 ft. in length, and may be compared in scale and dimensions with the college chapel of the English universities. As it forms part of the great mass of buildings composing the Norman Palace, the exterior receives no special treatment and is hardly distinguishable. It is entered from an upper



PALERMO. S. GIOVANNI DEGLI EREMITI, FROM THE CLOISTER.
FROM A SKETCH BY RONALD P. JONES.

arcaded gallery running round the courtyard, and consists of a nave and aisles leading to a raised chancel with apse and transepts, covered by a central dome of some height pierced with windows. The arches throughout are purely Saracenic, resembling closely those of the Mosque of Túlún at Cairo, which are earlier by nearly three centuries; in the apse the outline suggests the horse-shoe form which was afterwards so much exaggerated, especially by the Moors in Spain. The columns of the nave are evidently antique and must have been taken from some building of the Roman period, and the capitals follow the usual Corinthian type, which is not well adapted to receive the square arch section.

The naves of the Sicilian churches are never vaulted, and here the timber roof is concealed by a mass of stalactites carved in wood and profusely coloured and gilded. Seen in the subdued light which penetrates through the tiny windows of the clerestory, the effect of this roof is surprisingly good, and it contrasts well with the flood of light which pours down from the dome and glances off

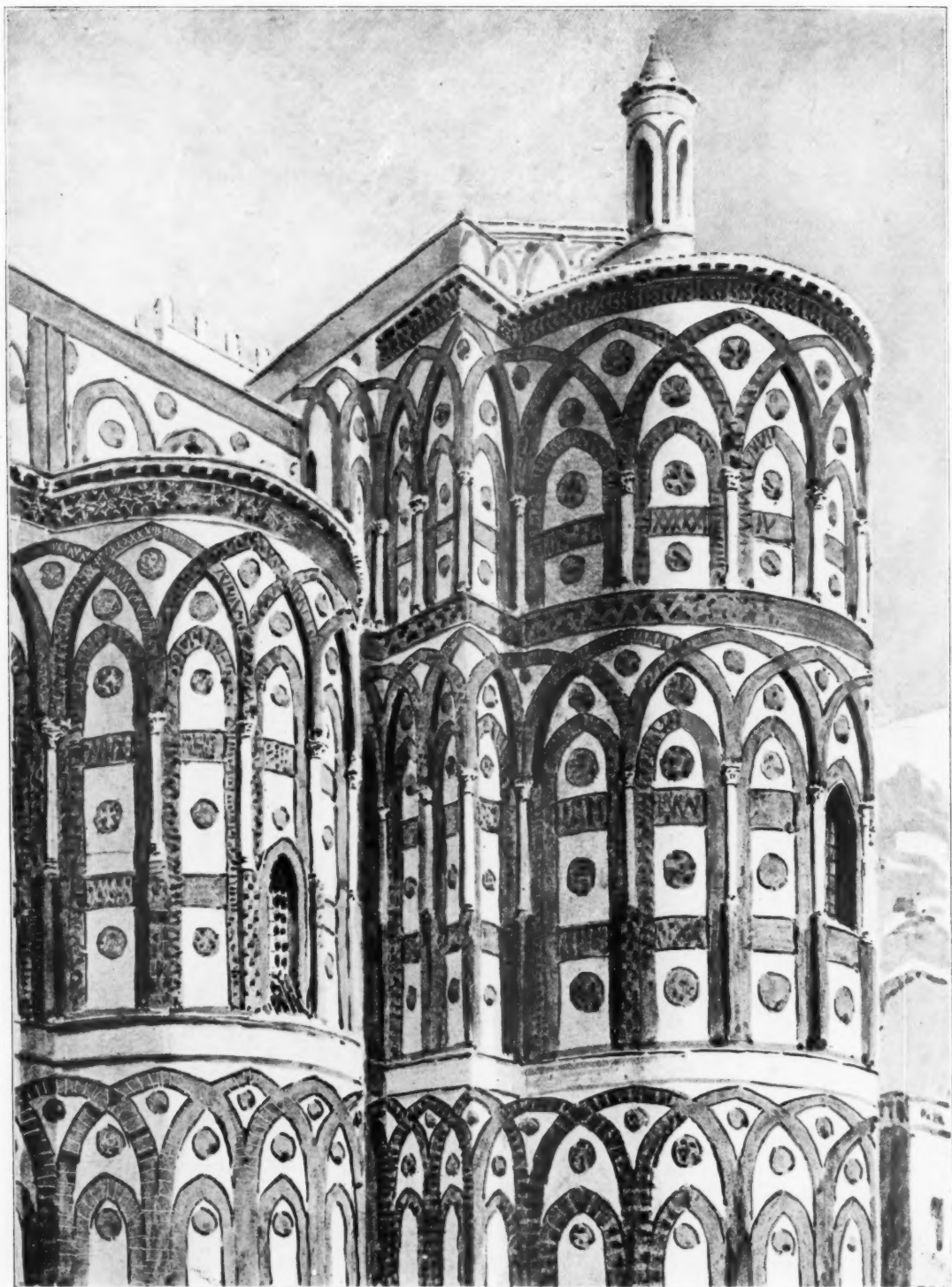


Interior of the Capella Palatina.



West Side of the Cathedral.

PALERMO.



MONREALE : THE APSE.

FROM A SKETCH BY RONALD P. JONES.

the rounded angles of the chancel arches in lines of sparkling gold.

The splendid mosaics which cover the whole of the upper wall surface consist of figures and heads in medallions connected by bands of foliage or geometrical ornament, and are entirely Byzantine in design and execution.

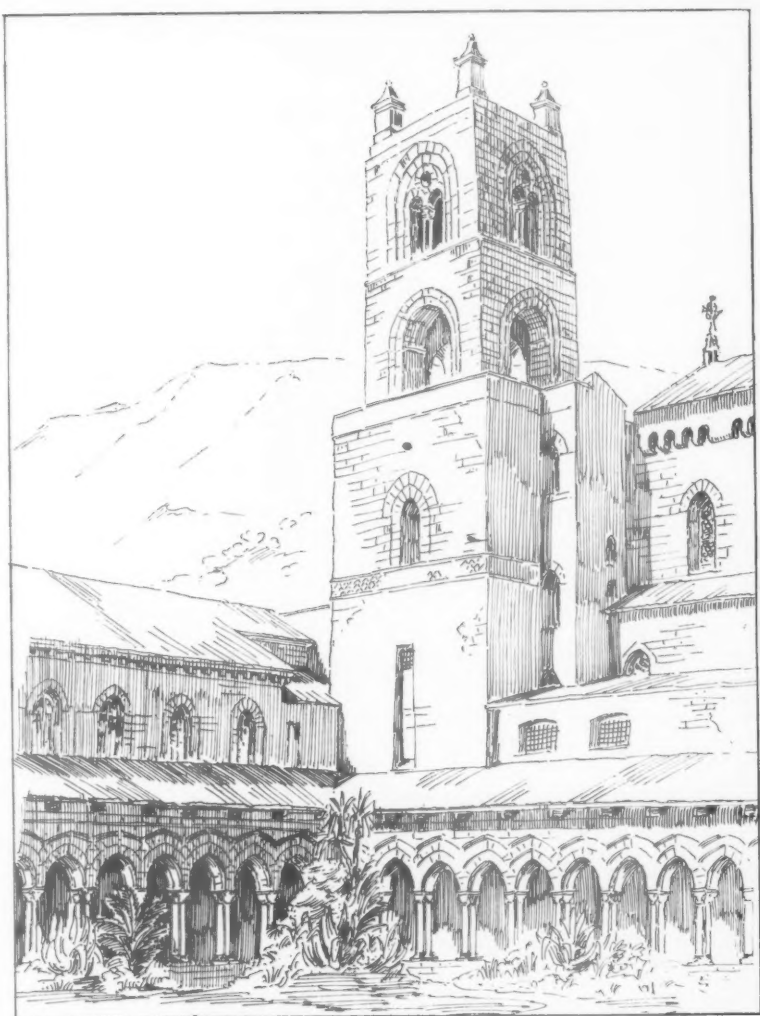
The dome rests on the usual squinch arches, but in this case the lower edges are rounded off, thus giving the soft curved surfaces which are essential for the proper effect of gold mosaic; and the arches in the earlier churches would no doubt have been so treated when they came to receive their decoration.

The "opus Alexandrinum" of the pavement, screens, and pulpit rivals the most elaborate work of the Cosmati at Rome, and the aisle walls are faced by a dado of marble panelling with lines of inlay, above which runs a frieze designed in imitation of the Saracenic cresting found in some form on all the Egyptian mosques.

We can see no trace of influence from the Normans themselves, for whom the chapel was erected; but the whole result of this mixture of architectural forms and decorative systems from Rome, Constantinople, and Cairo, is an interior harmonious in design and exquisite in colouring, no less worthy than St. Mark's of the rapturous praises of a Ruskin.

The same effect must once have been produced on a far greater scale in the cathedral founded half a century later by the English Archbishop Walter. Nothing remains of the first interior but the series of tombs of the Norman kings. The rest was irretrievably ruined by Fuga, who in 1800 modernised the whole cathedral and added a commonplace dome over the chancel.

The exterior is a hybrid but picturesque collection of work dating from many periods, with a flat roof and Arabic cresting, and wall surfaces richly decorated with arcading and bands of geometrical patterns in light and dark stone. The fourteenth-century tower, which rises from the archbishop's



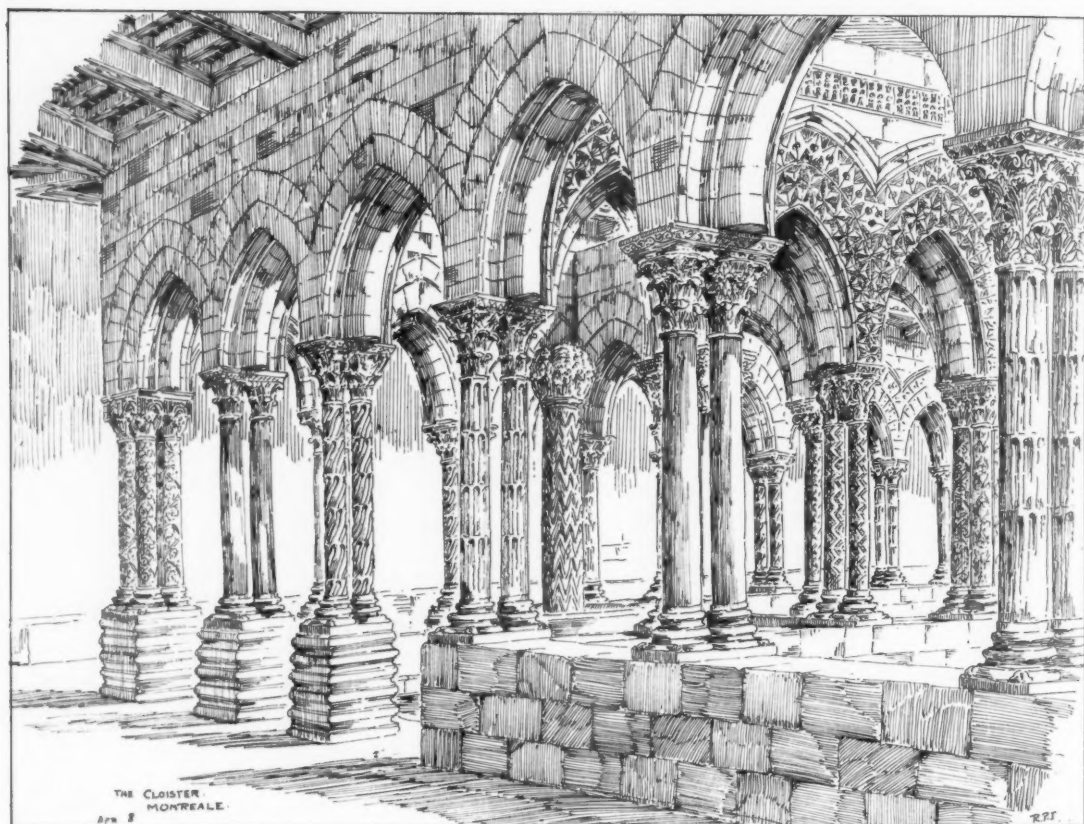
MONREALE: THE CLOISTER AND WESTERN TOWER.

FROM A SKETCH BY RONALD P. JONES.

palace at the west end, and is connected with the cathedral by two great arches spanning the road, forms a pyramidal structure of pinnacle and tracery, Gothic in detail but not in general effect, while the following century added the deep south porch, faced with three pointed arches, and crowned by a low gable of pediment form which gives to it almost the exact outline and proportions of the temple portico at Segesta.

The climax of mediæval architecture in Sicily is reached at Monreale, the "Royal Mountain," rising above the lemon groves of the luxuriant plain surrounding Palermo. Here a Benedictine monastery was founded by William II. in the twelfth century, on a scale of great magnificence, and the church and cloister have remained almost unaltered to the present day.

The exterior possesses two towers at the west end, and is very simply treated with the exception of the eastern apses. Here the Saracenic



MONREALE: THE CLOISTER.

FROM A SKETCH BY RONALD P. JONES.

decorator found a clear field; in the whole of the vast surface there are only three small window openings, and the wall face is unbroken by buttresses, mouldings, or other projections. He applied to it a system of interlacing arcades on slender columns, filling in the spaces by friezes, bands, and circles of ornament with inlaid patterns of geometrical design, following in every detail the woodwork, tile-work, or metal-work of the Cairene mosques. This eastern façade, with its mellow colouring of cream and golden browns, forms a piece of surface decoration as beautiful as it is utterly unlike anything we are accustomed to look for in ecclesiastical architecture. At the west end there is no attempt to repeat this treatment, and the only work which claims attention is of more familiar type—a pair of bronze doors made by Bonannus of Pisa.

The interior is planned on a large scale, as a basilica over 300 ft. in length: the nave is in eight bays, and the pointed arcades are carried on monolithic Roman columns with capitals of great beauty, preserving the Corinthian outline, but varied in design, and in most cases well adapted to the projecting Byzantine dossier which they support, while the arches are still Saracenic, but not stilted as in earlier churches.

The clerestory windows are small, but ample for the brilliant sunshine of Sicily, as they were, of course, never intended for stained glass. The timber roof is left entirely open and decorated with Saracenic patterns in gold and colour. As regards the pavement, panelling, and mosaics, the whole scheme of decoration follows that of the Capella Palatina on a greater scale, and if possible with greater elaboration.

The arcading stops at some distance from the transept arches, thereby providing a length of solid wall to receive their thrust, but it does not appear that a dome was ever erected over the crossing, no doubt on account of the dimensions, which far exceeded those familiar to the Saracenic builders.

The chancel and apse are built up of masses of walling with very little subdivision, in order to obtain the best possible field for the mosaics, and everywhere the sharp angles are rounded off, so that while in a Gothic church the forms are emphasised by bands of shadow in the shafts and mouldings, they are here defined by a single brilliant outline where the gold tesserae reflect the light.

The interior of Monreale, whether considered in detail or in general effect, must be pronounced as supreme in the South as Chartres or Rheims in

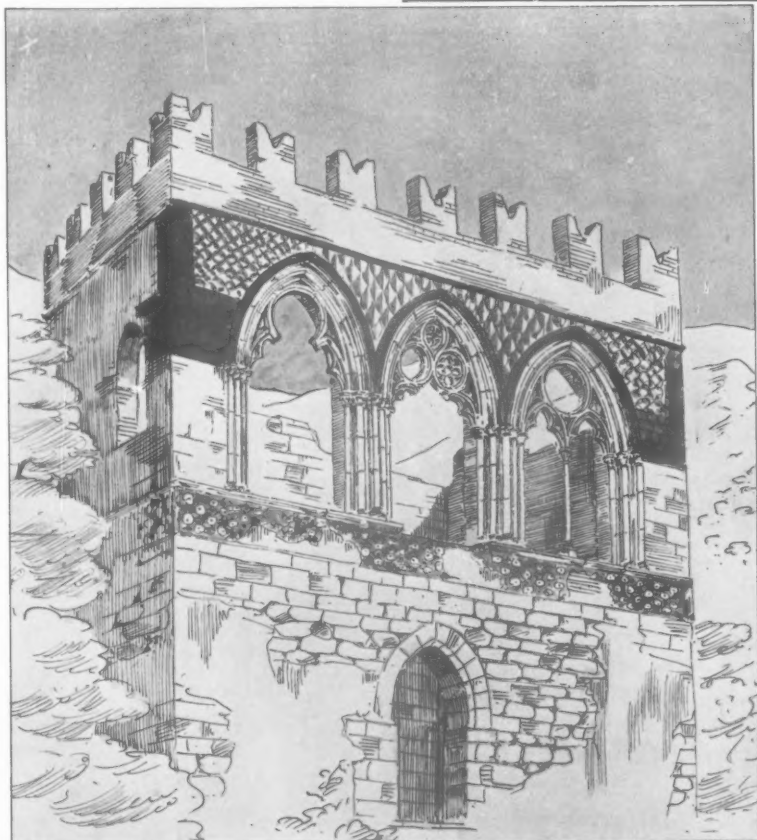
the North. There is only one church of its kind which can be compared with it; but the low and dimly-lighted vaults of St. Mark's appear gloomy and oppressive after the golden sunlight and magnificent spaciousness of the Sicilian church, and it would almost seem that here, in the centre of the Mediterranean, the influences of Eastern and Western art have united to form one perfect whole.

Nor is the cloister unworthy of the church; it is among the largest and most elaborate of the Romanesque type in which the open arcades are carried by pairs of slender columns resting on a continuous plinth wall. At the angles four shafts are grouped together and covered with arabesque of Byzantine character beautifully carved in low relief. The coupled shafts were inlaid with mosaics in the "Cosmato" manner in zigzag or twisted flutings, and though the



Photo: R. P. Jones

GIRGENTI. S. NICOLA:
THE WEST END.



TAORMINA: THE BADIÀ.
FROM A SKETCH BY RONALD P. JONES.

mosaics have nearly all disappeared the channellings themselves produce a decorative effect.

The capitals, over two hundred in number, form a series of unequalled beauty, and the carving varies in each instance according as the sculptor was more strongly affected by Saracenic, Byzantine, or Romanesque influence; in some cases foliage alone is used, while in others, birds, animals, figures, and architectural canopies are introduced.

A feature peculiar to this cloister is the bold moulding on the arch soffit. Its presence here is almost inexplicable, as no provision is made in the abacus to receive it, and the central roll is cut off abruptly at the springing. A moulded arch section occurs in a church of this period at

Syracuse, and we can only conclude that the Norman abbot at Monreale preferred to use this form rather than a square section, but that his Saracenic builders did not understand how to adapt the shafts and capitals to a feature so unusual in Palermo, though more familiar in the eastern parts of the island where the Romanesque influence of Southern Italy had penetrated more strongly.

The outer face of the arcading is decorated with patterns in light and dark stone, as on the apse of the church, following the lines of the voussoirs, and based on the hexagonal star—the foundation of all the radiating designs in Arabic work. Above this runs a frieze, and the cloister is roofed by a simple timber ceiling covered with tiles.

At the south-west angle the arcading projects into the quadrangle and encloses a fountain in which the water falls from the top of the central column with deeply cut chevron flutings and a capital of globular form.

The Eastern richness of this cloister, and the beauty of the garden, full of flowers, palms, and tropical foliage, is enhanced by contrast with the severe simplicity of the exterior of the church

and the stern Norman tower which rises on its west side.

Palermo possesses at least one genuinely Gothic church in S. Agostino, dating from the fourteenth century; but Gothic influence was never established here as fully as at Messina and other towns in the west of the island in close contact with the mainland. How far these districts were affected may be seen in such a building as the Badia at Taormina, a charming little façade of which the three traceried windows would not be out of place in an English cathedral, though even here the Saracenic touch appears in the surface decoration formed by inlaid pieces of lava from Mount Etna.

Finally, in cities of earlier importance, such as Syracuse and Girgenti, direct Classic influence is sometimes found, as in the small but interesting church of S. Nicola at Girgenti. This was built on a site surrounded by Greek and Roman remains, and the exterior, though containing a Gothic doorway, is crowned by a Classic cornice, while the interior consists merely of a single hall, with a corresponding cornice from which rises a pointed barrel-vault in four compartments carried on transverse arch ribs.

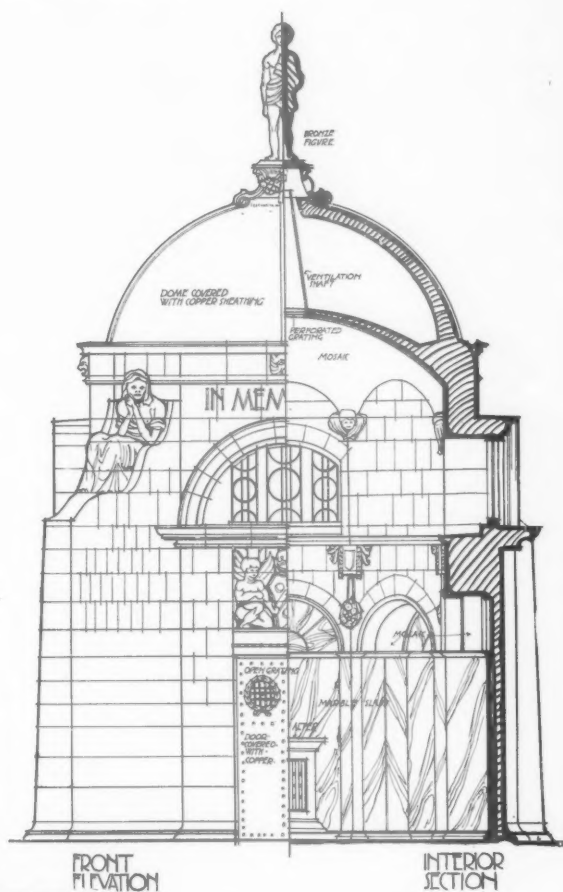
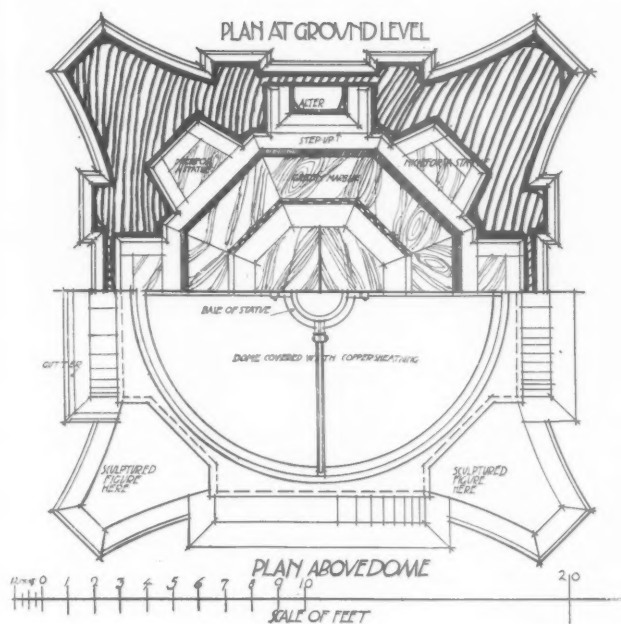
RONALD P. JONES.



"WHITE WEBBS," HADLEY WOOD.

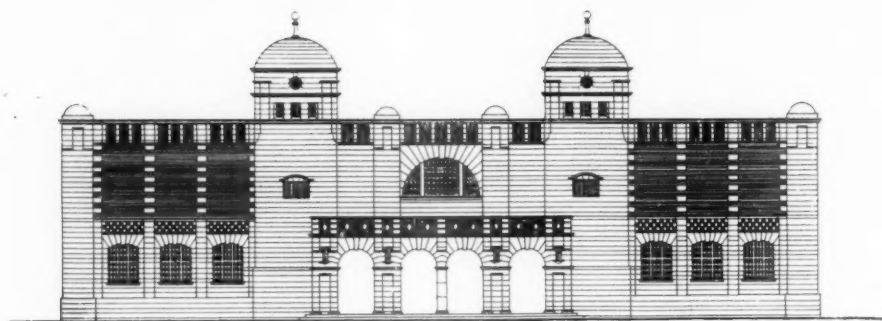
J. LEONARD WILLIAMS, ARCHITECT.

The Architectural Association School of Architecture.



DESIGN FOR A SMALL FAMILY MAUSOLEUM.
BY J. K. GROUND.

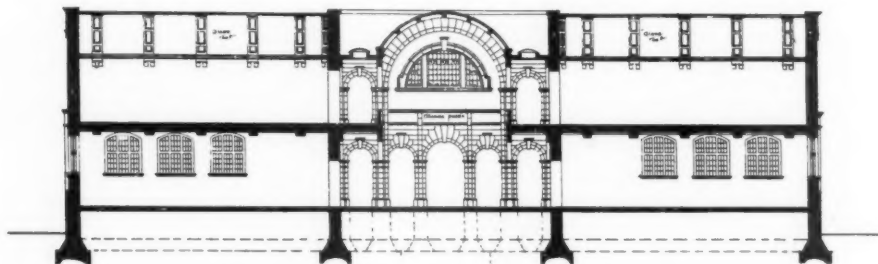
THE accompanying illustrations are traced from sketch designs prepared by fourth-year students, whose knowledge of working drawings is by this time sufficient to render it more profitable to devote their energies in the school to questions of architectural form and expression rather than to the preparation of elaborately worked out details of buildings. The modelling of the designs to scale as in the photographs given is usually fruitful of some amendments, the necessity for which students would not otherwise realise. The constructive element is not lost sight of, however, and is fully dealt with during the course of study, which extends over four years, and may be extended by students desirous of preparing themselves as fully as possible for their work as architects, still more advanced tuition being given by the Architectural Association.



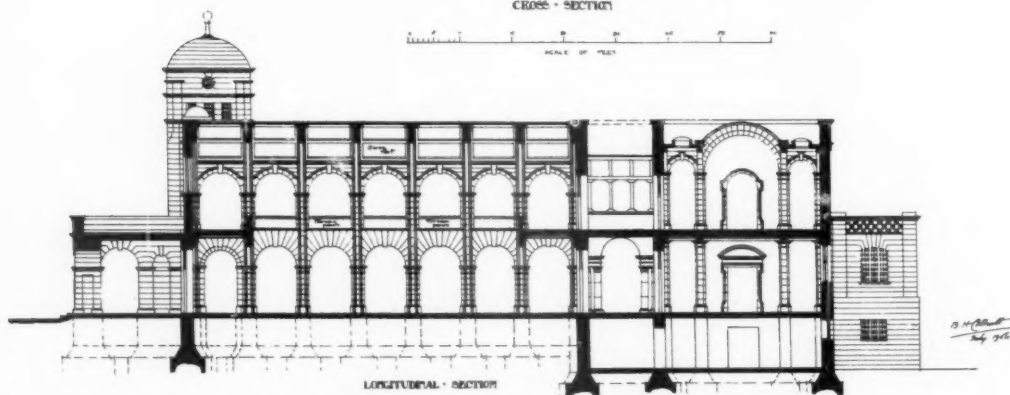
FRONT - ELEVATION



SIDE - ELEVATION



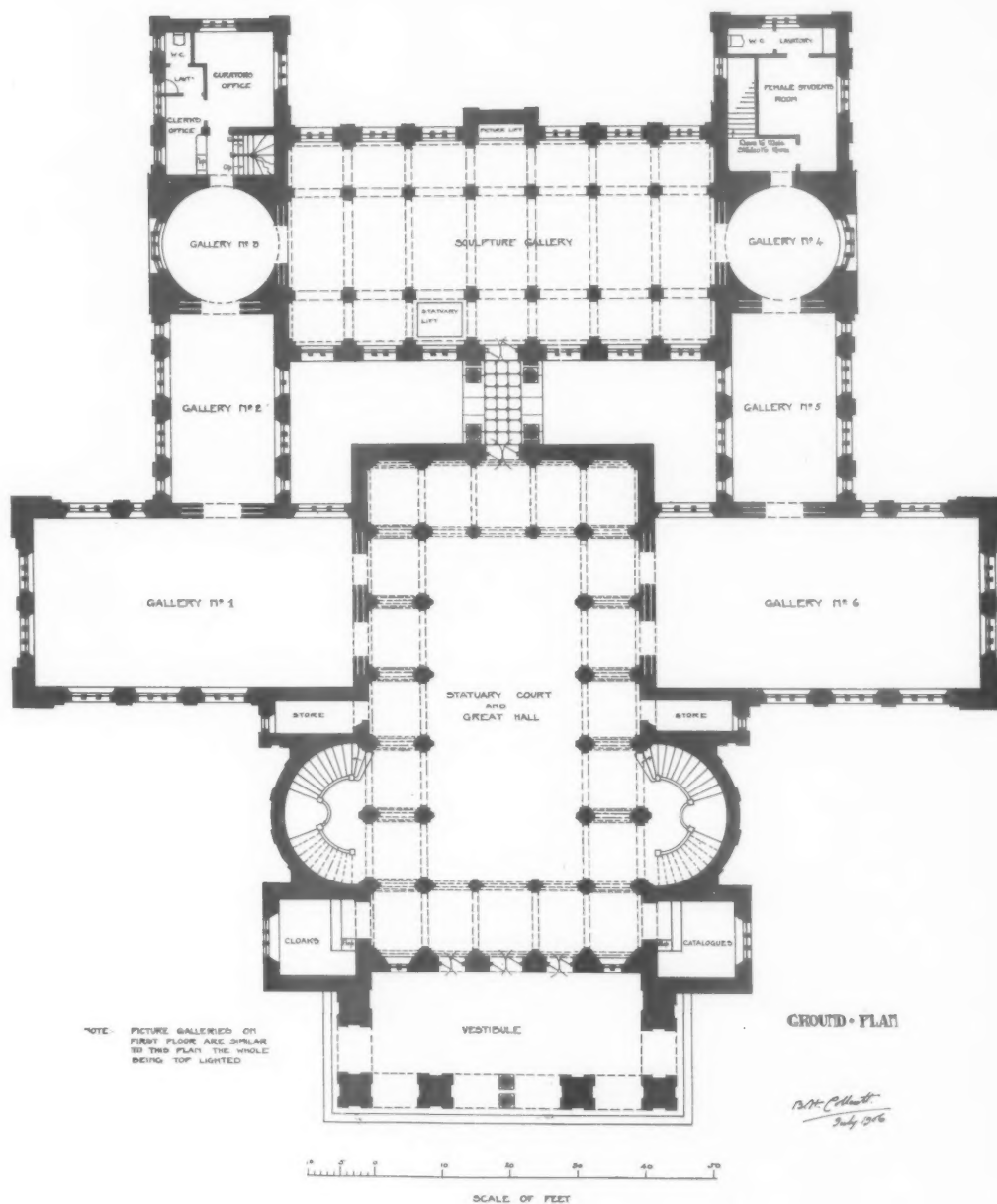
CROSS - SECTION



LONGITUDINAL - SECTION

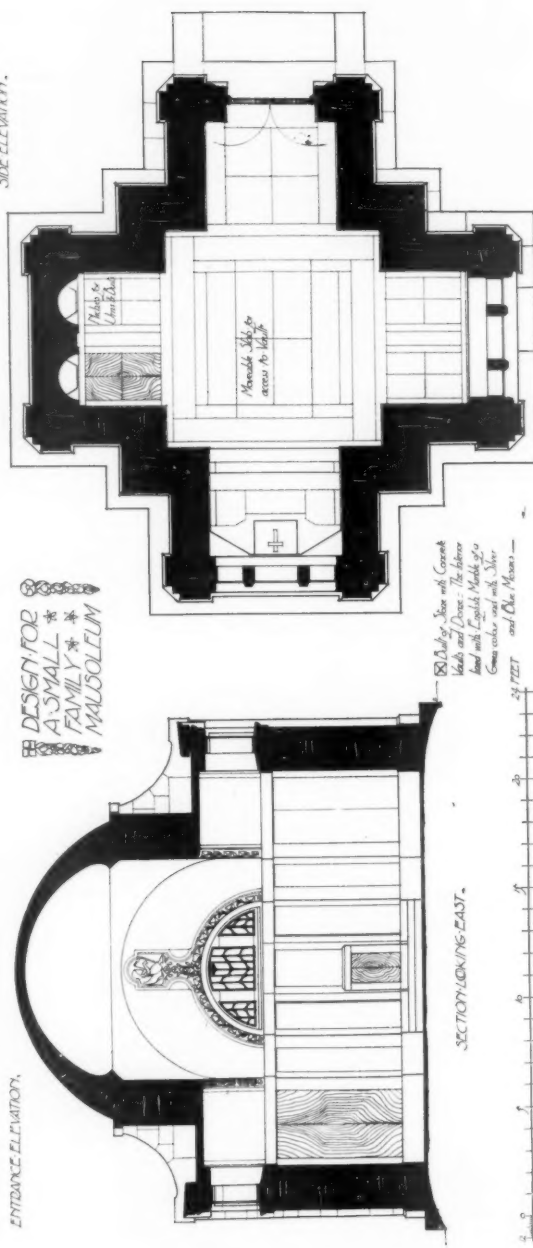
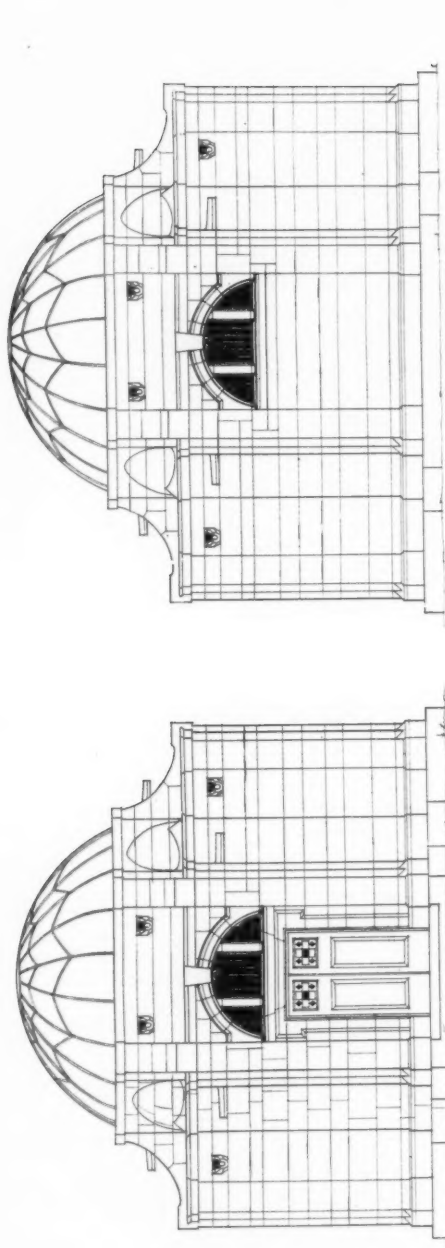
DESIGN FOR MUSEUM AND ART GALLERY.

BY E. H. COLLUTT.



DESIGN FOR MUSEUM AND ART GALLERY.

BY B. H. COLCUTT.



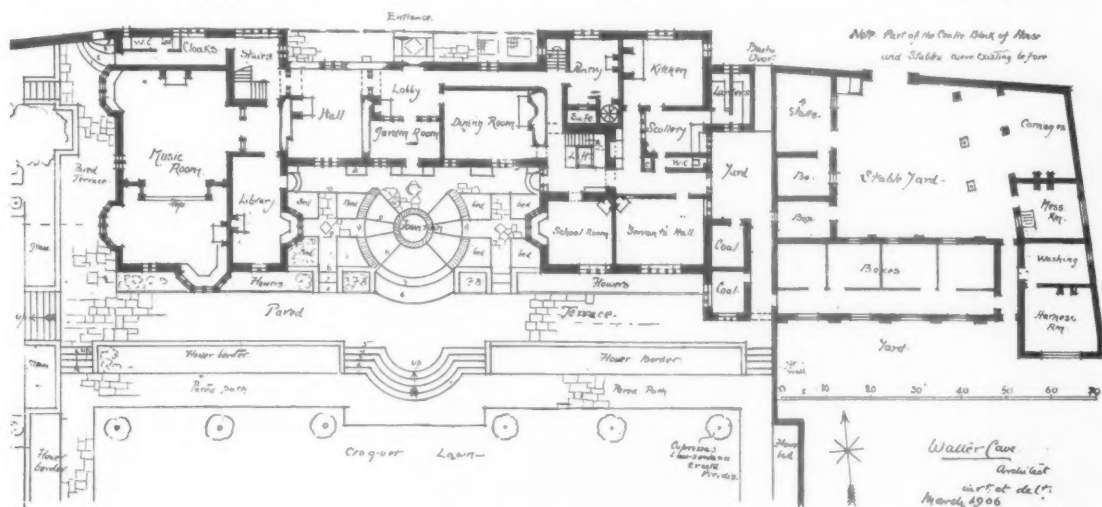


THE A.A. SCHOOL OF ARCHITECTURE. MODEL OF DESIGN FOR SMALL MAUSOLEUM.
BY ARTHUR WELFORD.

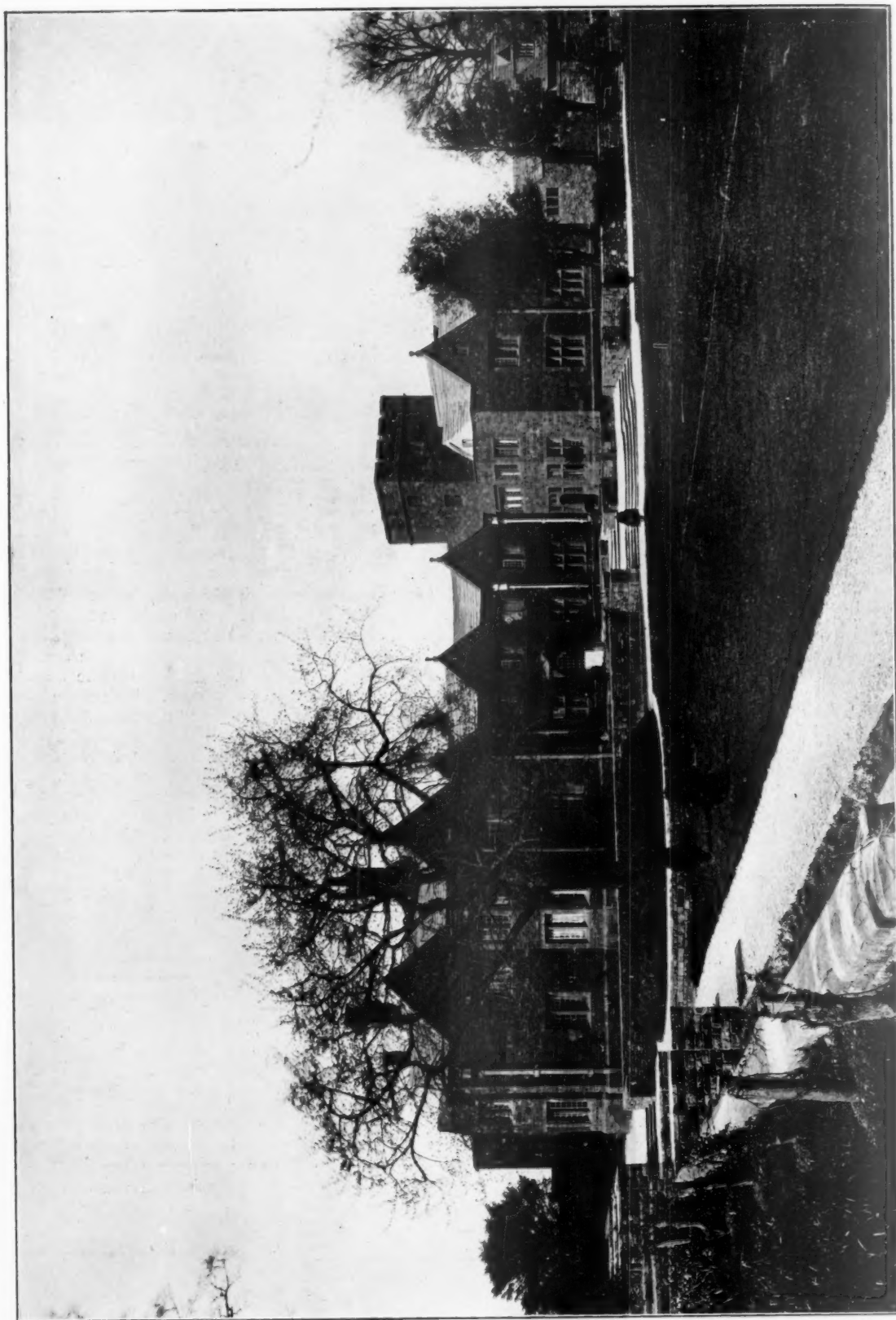
Current Architecture.

"LITTLE COURT," FARTHINGSTONE, NORTHANTS; WALTER CAVE, ARCHITECT.—The main part of this house is entirely new—the original three-roomed cottage in the centre there remain only the division walls and the north face. The southern three gables with garden door were added by Mr. F. J. Thomas for the former owner about five years ago. The exterior is entirely built of the local stone, which is a warm brown colour, and the mullions, etc. and all worked stone came from Hornton, near Banbury, and are nearly the same colour. The roofs are of Collyweston slates throughout. The terraces and gardens, which have been entirely formed out of sloping ground, have stone retaining-walls and Hornton stone-paved terraces and steps, etc. The large music-room in the west

wing runs up through the two floors and has a gallery at the south end which leads to the private rooms of the owner. The tower contains all the water-tanks and box-rooms. The whole building has been kept low to harmonise with the lines of the old cottage. The stables, which have been somewhat altered, were in existence. A new electric power and light house has been built at the bottom of the garden. Mr. H. Martin, of Northampton, was the general contractor. Mr. George Wragge supplied casements and casement fittings. The electric wiring was executed by Messrs. Blackburn & Starling. Art metal work and electric light fixtures were by Mr. W. Bainbridge Reynolds; and the heating and ventilating were carried out by Messrs. Crittall. Mr. E. Wingfield Bowles was the consulting engineer.



"LITTLE COURT," FARTHINGSTONE, NORTHANTS. PLAN.



"LITTLE COURT," FARHINGSTONE, NORTANTS. SOUTH SIDE.
WALTER CAVE, ARCHITECT.

Photo: S. B. Bolas & Co.

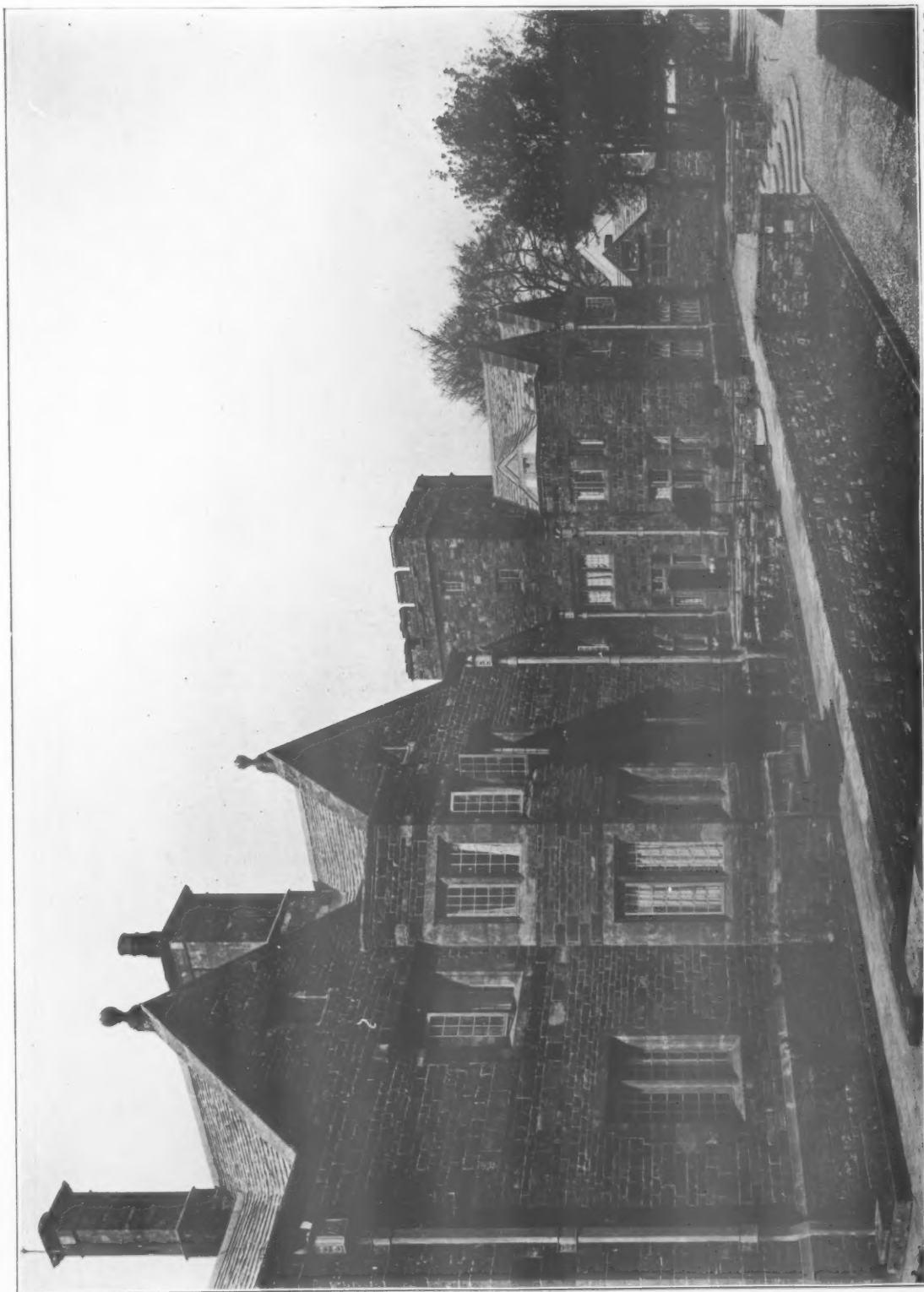
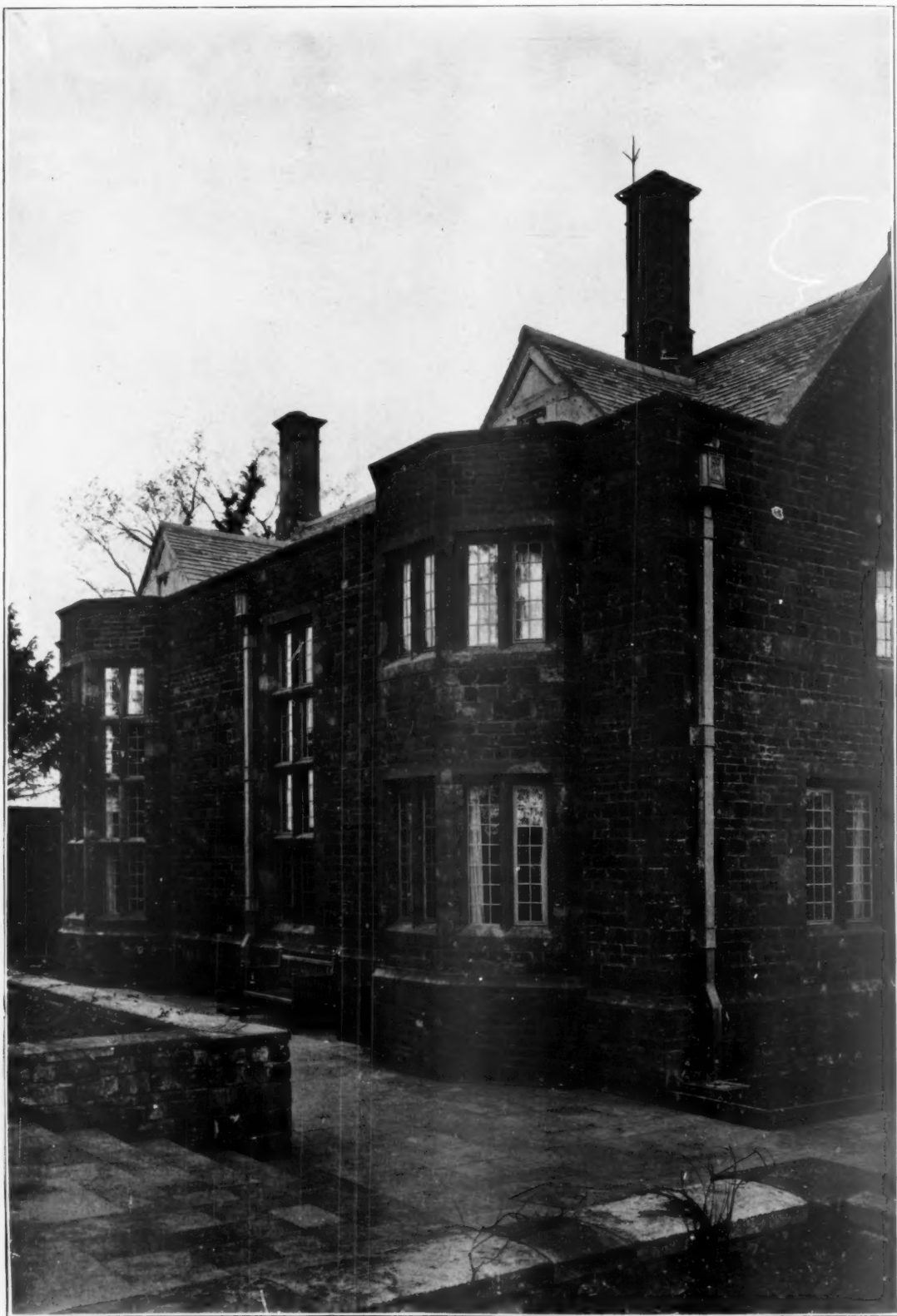


Photo: S. B. Bolas & Co.

"LIT'LE COURT," FARTHINGSTONE, NORTHANTS, THE TERRACE.
WALTER CAVE, ARCHITECT.

*Photo: S. B. Bolas & Co.*

"LITTLE COURT," FARTHINGSTONE, NORTHANTS. THE WEST SIDE.
WALTER CAVE, ARCHITECT.



Photo: S. B. Bolas & Co.

"LITTLE COURT," FARTHINGSTONE, NORTHANTS. FROM THE SOUTH-EAST.
WALTER CAVE, ARCHITECT.



Looking towards Fireplace.

Photo: S. B. Bolas & Co.



Looking towards Drawing-room.

"LITTLE COURT," FARTHINGSTONE, NORTANTS. THE MUSIC-ROOM.
WALTER CAVE, ARCHITECT.



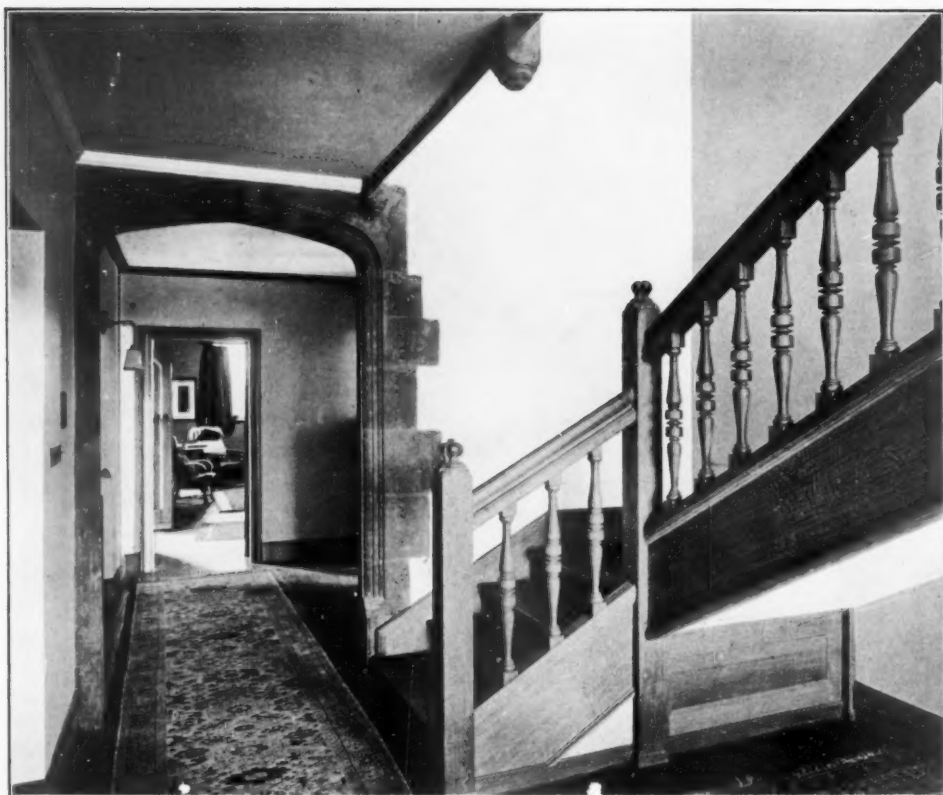
Photo : S. B. Bolas & Co.

Inner Hall Fireplace.



Dining-room Fireplace.

"LITTLE COURT," FARTHINGSTONE, NORTHANTS.
WALTER CAVE, ARCHITECT.



The Entrance Hall.



The Drawing-room, looking to Music-room.

Photo: S. B. Bolas & Co.

"LITTLE COURT," FARTHINGSTONE, NORTHANTS. WALTER CAVE, ARCHITECT.

A Sketch of Irish Ecclesiastical Architecture.

VI.—IRISH ROMANESQUE.—PART III.

ON the whole, in the arches (which are almost invariably round) something like the ordinary Norman character may be said to predominate, and Irish characteristics⁶³ in the shape and ornamentation of 'block-capitals' (or those fragments of entablature which often take the place of the regular capitals) and on the jambs below. But this is by no means without exception—thus the shafts and the columns in the doorways at Aghadoe and Clonkeen, with their chevron and bead (mentioned in Part I.), are of an ordinary Norman type (much like two in the clerestory of the nave at Christchurch, Hampshire), while in the doorway supposed to be connected with the tomb of Murtkertagh O'Brien, in Killaloe Cathedral, there is everywhere decoration of Irish character, chiefly spiral, subordinate to the Norman ornament, on the arch as well as upon the columns (or jambs) below it. And in general Irish Romanesque work is often marked by special richness and delicacy in the ornamentation,⁶⁴ which was made possible by their having, in their small churches of simple plan, only small spaces calling for decoration; but at the same time it brings out the artistic qualities of the race that executed the Irish Crosses.

The windows are very few in number, almost all on the east and south sides, round-headed, with a large splay on the inside. Often they are quite plain; sometimes they have on the outside a hood-moulding over them, which in the east window of Our Lady's Church, Glendalough, was ornamented with a simple key-pattern (like that at Christchurch, Dublin, and at St. David's). The east window of St. Saviour's, a mile or so distant, is, on the outside, recessed under a decorated arch supported by shafts, and in the oratory known as 'the Priests' House,' also at Glendalough, an arch, elaborately ornamented, enclosing the little east window, also acts as canopy to a seat underneath. The circular window at Rahan, already mentioned, has a quatrefoil opening within; at St. Saviour's Church, as well as in *Teampull-na-Skellig*, also at Glendalough (not to mention other examples), the east window is of two lights, cut out of flat stones; all these are strikingly like the beginnings of plate tracery. As to inside decoration, the east window of the cathedral at Glendalough is

ornamented with a chevron pattern on the splay⁶⁵; at St. Saviour's there is, under a hood-moulding, elaborate ornamentation, extending on to the splay, as is also the case at Tomgraney.⁶⁶ At *Teampull-na-Hoe*, Ardfer, a window is enclosed with a border of flowers and other decoration in low relief, outside the splay. At Annadown the triangles formed by a raised chevron joining on to a round rib which runs along the edge of the splay are filled up with most delicate carving of leaves and of monsters' heads and necks interlacing, as in an Irish MS. Those windows which are, so to speak, framed in a moulding, which is continued below them, as at Inismain, O'Melaghlin's Church (Clonmacnoise), and elsewhere, appear to be rather of Transition character.

The elaborate arcading of Cormac's Chapel has been already mentioned. At Kilmalkedar the nave is panelled with half-columns and entablature in a most effective way, recalling classical examples (such as the Colosseum, the Porta Nigra at Trèves, and various tombs at Petra and in Palestine), or later imitations of these, such as the Palazzo delle Torre, Turin, or the apse of St. Sernin at Toulouse. The round-headed windows are excellently worked into the scheme.

The old form of finial, such as we saw it at Templemanaghan and *Tiber-na-Dru*, was not yet extinct; there is an elaborately-carved specimen on the floor of the church at Kilmalkedar, which no doubt came from the west gable; a smaller specimen—of uncertain date—is fastened up in St. Caimin's Church.

Of figure-sculpture there is a considerable amount. The heads on columns have been already mentioned, and there are many good ones on or above arches in Cormac's Chapel and above the doorway at Disert O Dea (Co. Clare) and at Clonfert; there are also full-length figures, as on the doorway at Freshford, besides carvings of animals, real or imaginary.⁶⁷ But a more ambitious attempt is to be found on the west front of Ardmore Cathedral, where, in round-headed pannels, some of which are grouped under larger round-headed arches, a number of scenes are carved in low relief, among which the Visit of the Magi, the Judgment of Solomon, and the Fall—the last-named represented in the usual form—are still fairly easy to make out. The details of this

⁶³ Including decoration not found in that form outside Ireland; thus, besides distinctively Irish ornament, the chevron is used in peculiar ways on columns or pilasters.

⁶⁴ There is some late Norman or Transition work in England, as at Hales, Norfolk, and Nun Monkton, Yorkshire, which shows similar delicate elaboration, though it does not, of course, use the distinctive Irish patterns.

⁶⁵ There was also further decoration, now lost. See Petrie, *Ecclesiastical Architecture of Ireland*, p. 254.

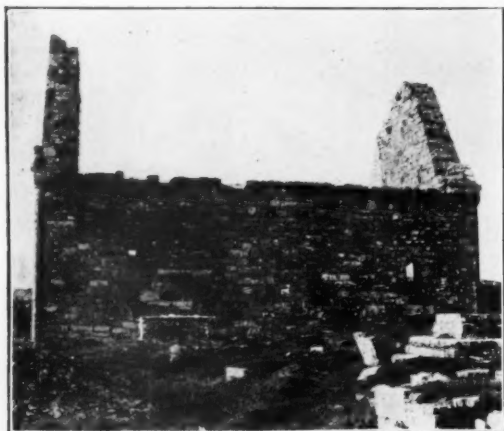
⁶⁶ Some of the windows in the chancel at Tomgraney have obviously (at some time) been repaired with older materials—the stones do not fit. The north window is perfect. There are fragments of billet-mouldings in the church and churchyard for which apparently no use could be found.

At Glendalough much of the work had fallen and has been set

up again in recent years, as nearly as possible in its old place, about which, in the small Irish churches, there can, as a rule, be no mistake. As regards 'the Priests' House' there were drawings, made in 1778, to guide the work. Irish restoration of such ruins seldom involves carving stones; where necessary ones have been lost, they are inserted plain. I have tried throughout these articles, as far as possible (by consulting old pictures and in other ways), to see that nothing is cited which is due to 'restoration.'

⁶⁷ Sometimes heads of animals or monsters are grotesquely truncated, as is the case on the tympanum inside the doorway at Kilmalkedar, also upon the ends of the label to the doorways of the smaller church at Rahan, and at Clonkeen, and in the same position on the doorway and chancel arch of the Nuns' Church, Clonmacnoise.

church are mainly of Transition Architecture, but there is a possibility that these carvings belonged to a somewhat older church which has been more or less rebuilt—the arches do not seem made for the west wall, as it stands at present. The figure-sculpture is in many cases much ruined, but it often shows a decided advance on that upon the Crosses, while the other carving is frequently admirable; the doorway at Clonfert is perhaps the most excellent specimen of all, both in the carving of heads and in its ornamentation. It will be noticed that the pediment is edged with a cable-moulding, like some of the High Crosses, and that the



TEAMPULL-NA-HOE. GENERAL VIEW.

tops of the lower shafts are of distinctly Irish character, as is also the interlaced and spiral surface-decoration, while some of the capitals in the arcade above, and possibly the twisted columns below, mark a debt to Norman Architecture—the innermost part of the door-



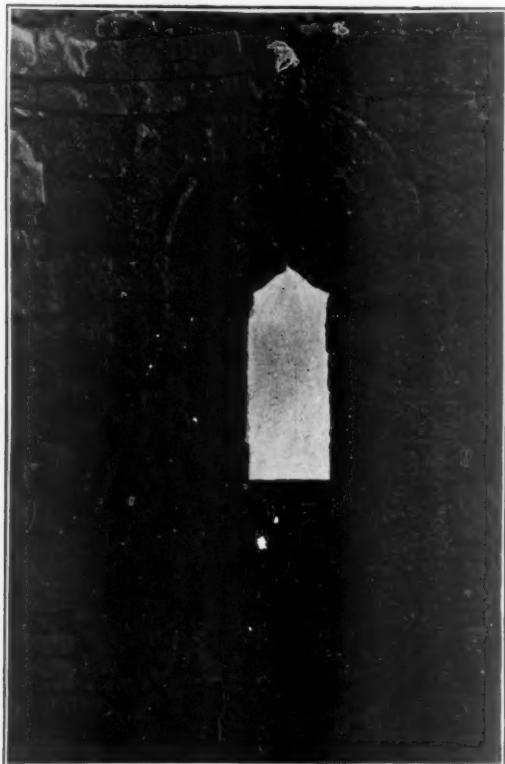
OUR LADY'S CHURCH, GLENDALOUGH.



WINDOW ON NORTH SIDE OF CHANCEL, TOMGRANEY.

way (just round the door) belongs, of course, to a much later date.

The decoration of the west fronts is usually confined to the doorway, often flanked by *antæ* at the corners of the building. But, besides the work at Ardmore, mentioned above (where the doorway is near the west end of the nave's north wall), at Ardfert Cathedral the west front has arcading all across it at the bottom, the doorway forming part of



WINDOW IN NAVE, TEAMPULL-NA-HOE, ARDFERT.



KILMALKEDAR: PANELLING.

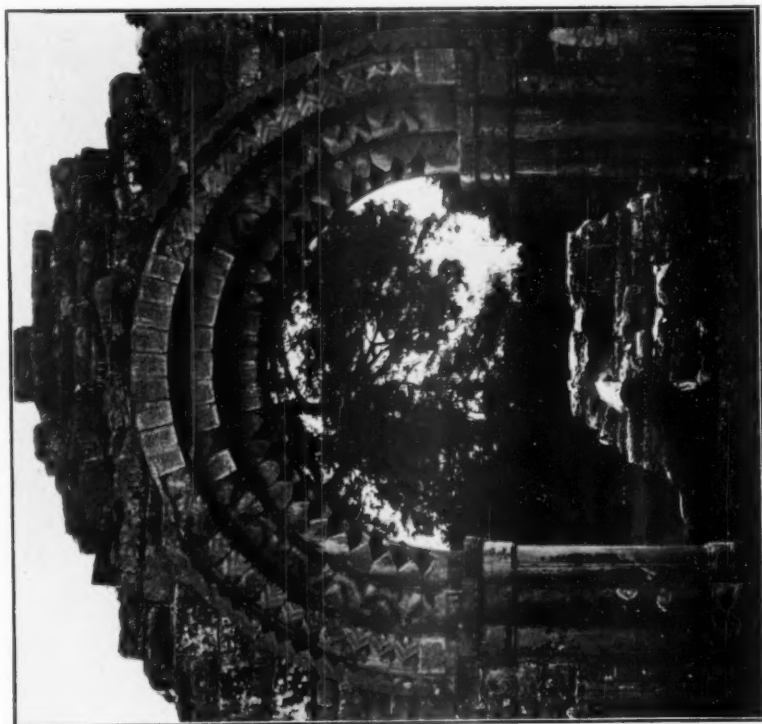
the design, which now has a broken and unsymmetrical appearance, probably owing to the north wall of the nave having been rebuilt in a different position. At Roscrea there is a somewhat similar but more elaborate design, with door and arcading surmounted by pediments, and *antæ* moulded at their corners.

At Jerpoint Abbey, founded in 1180, a great change is visible. Not only are pointed arches a prominent feature, but the old, simple Irish church is discarded for a cruciform plan, with two chapels to the east of each transept, according to the usual Cistercian

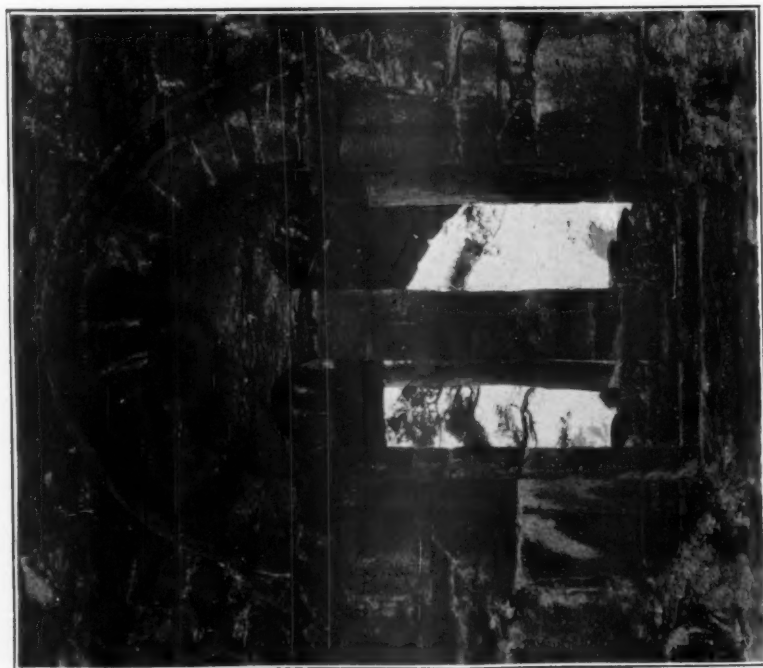
arrangement. The eastern part appears to have been, as usual, the first to be built. Here there are still strong Irish characteristics—the round chancel vault, leaving room for an upper storey (there are also rooms over the transept chapels); the heads of piers variously decorated with carving, to some of which it would be hard to find a parallel, while some seem rather to be inspired by other Norman decorative work than by anything recognised as a capital in that style of architecture; the ornament upon one of those illustrated (on the eastern respond at the north side of the nave) is some-



ARDIERT: WEST FRONT.



CHANCEL ARCH, NUNS' CHURCH, CLONMACNOISE (FROM WEST).



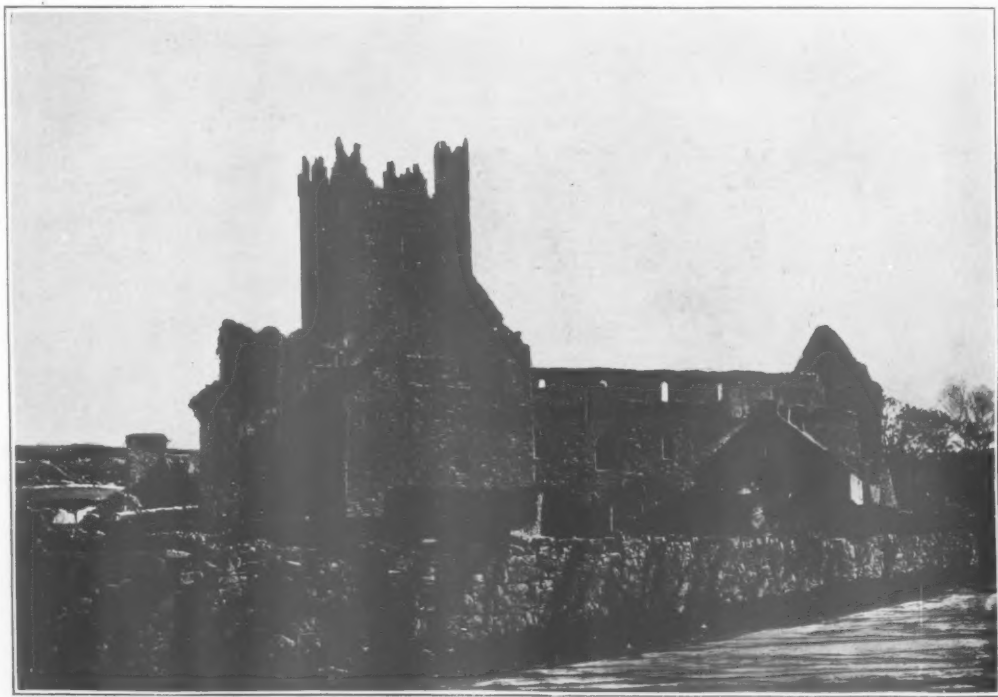
EXTERIOR VIEW OF EAST WINDOW, ST. SAVIOUR'S, GLENDALOUGH.



JERPOINT ABBEY. INTERIOR OF THE NAVE.

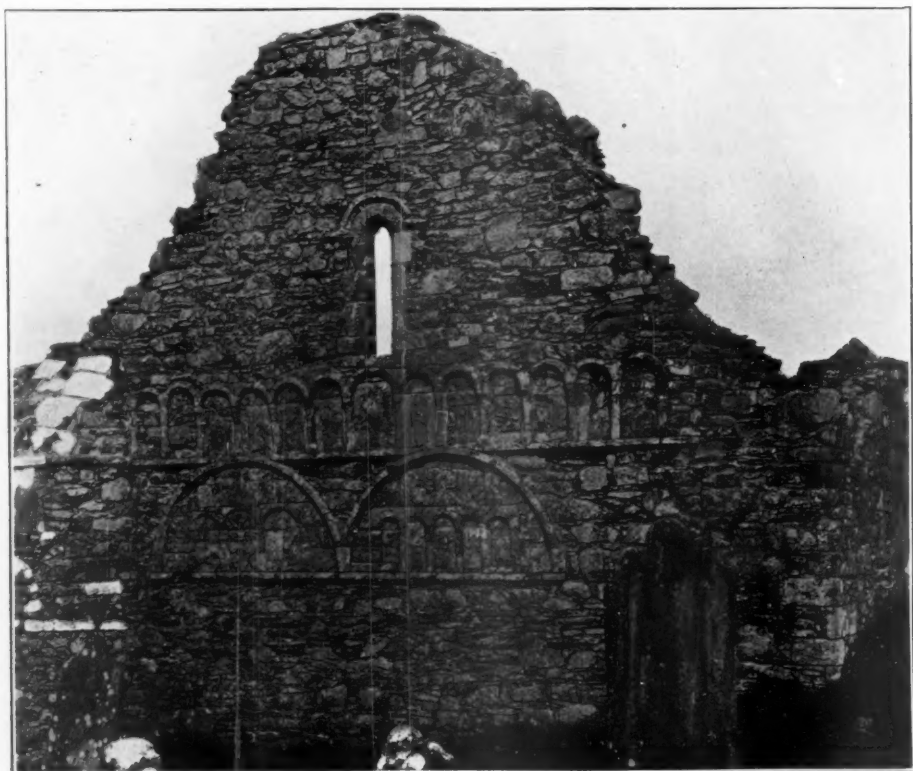
thing like carving on the outside of an arch in the Tower of St. Peter's, Northampton. The sedilia, though bordered with 'interrupted zigzag,' have a very unusual appearance. As we proceed westwards the building merges into something much more like

ordinary Norman Architecture. The tower and its supports are, of course, much later in date; "towers of stone for bells" were expressly forbidden by the Cistercian Statutes "as unbecoming to the simplicity of the order"⁶⁸; later on the prohibition was disregarded.



JERPOINT ABBEY.

⁶⁸ That the monastery was meant from the first to be capable of defence seems likely from the facts that there is only one entrance to the church except from the conventual buildings, and that the old windows are few and high up. But the special fortification may have been added later.



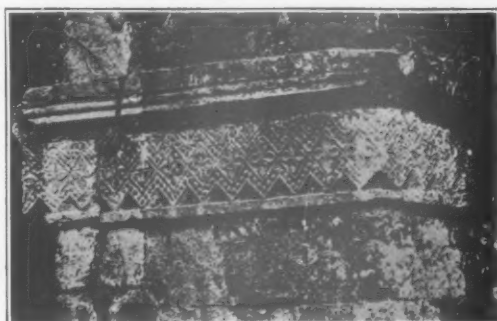
ARDMORE : WEST FRONT.



CHANCEL OF CATHEDRAL, GLENDALOUGH (LOOKING NORTH-EAST).



DOORWAY, FRESHFORD.
CHANCEL ARCH, RAHAN.



CHANCEL ARCH AND FINIAL, KILMALKEDAR.
WINDOW, ST. SAVIOUR'S, GLENDALOUGH.
CAPITAL, JERPOINT ABBEY.



NAVE ARCADE, JERPOINT ABBEY.

CAPITALS, JERPOINT ABBEY.



NAVE ARCADE, STRATA FLORIDA.

SEDILIA, JERPOINT ABBEY.

CAPITALS, JERPOINT ABBEY.

The chancel has a square east end, and so have the two pairs of transept chapels, each of which is (according to the custom of Cistercian churches) completely built off from its neighbour. At Mellifont, the earliest Irish abbey of the Order, founded in 1142 through the influence of St. Malachy, and built under the direction of a continental architect, or architects, four out of six of these chapels appear, in the original building, to have ended in semi-circular apses. But the fact that the churches at Citeaux itself and at Vaux-de-Sernay and Fontenay, among early Cistercian abbeys, had square-ended chancels, while the last-named had rectangular transept chapels as well,⁶⁹ must have helped the square east end, traditional in Ireland, to maintain itself at the time when it would otherwise have run the greatest risk of alteration. The type of cloister that carries—or is capable of carrying—a storey above it (which is practical, as saving space, and unpretentious, and is perhaps of southern origin) appears to have been common in early monasteries of that Order,⁷⁰ and this may probably be the reason why it became, as we shall see later on, an Irish tradition.

The middle of the nave at Jerpoint was crossed by a stone screen, the 'ritual choir' being thus enlarged, and the aisles were shut off by walls built up between the pillars. This is usual in Cistercian churches; but

to the west of the screen there is a special resemblance between this Irish church and that of Strata Florida in Cardiganshire (a Cistercian monastery founded in 1164 or in 1180), the pillars here being short, raised some few feet from the ground, and standing apparently above a low wall which shut off this part of the aisles.⁷¹ Further signs of the connection between Ireland and south-west Wales will be noticed in the next article.

The invasion of Ireland by the English began in 1169. But it may well be doubted whether this did not merely strengthen the foreign influences which already worked upon Irish Architecture—fixing English forms as the main types to be copied—and hasten a change which was being made inevitable by travel, commerce, ecclesiastical connection, and especially by the introduction of monasteries belonging to a foreign Order, which, however much it might study simplicity, had larger ambitions in building than those which had hitherto prevailed in Ireland.

ARTHUR C. CHAMPNEYS.

(To be continued.)

[The majority of the photographs were taken by the author, and printed by Messrs. Seaman, of Ilkeston.]

⁶⁹ See Viollet-le-Duc, *Dictionnaire de l'Architecture*, Vol. I., p. 272, etc.

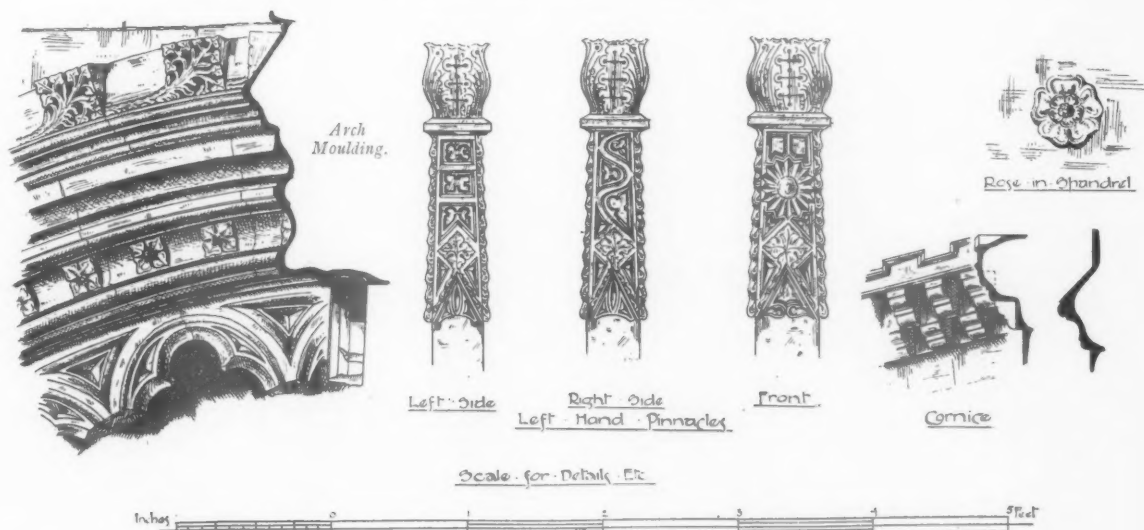
⁷⁰ *Ibid.*, Vol. III., p. 419, etc. But the Priory of Austin Canons at Bridlington also has something very similar, of late Norman date, and the cloisters at Cong, near Lough Corrib, of Transition Architecture, belonged to a monastery of the same Order.

Probably many of the earliest cloisters, as well as other domestic buildings, were of wood, for which stone was afterwards substituted.

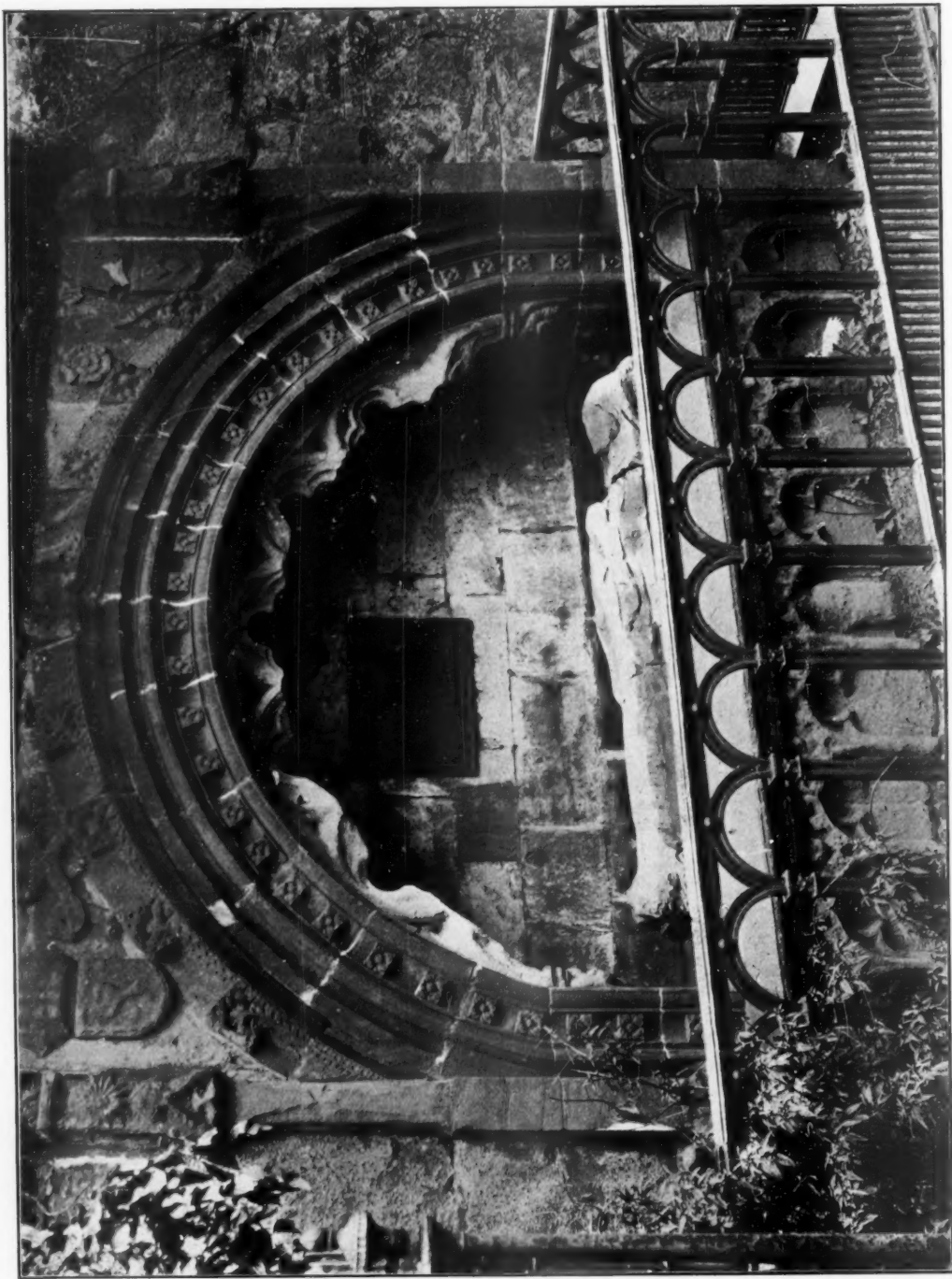
⁷¹ In the south aisle at Jerpoint the pillars are gone, but the signs of the wall are very distinct; they are not now so plain upon the north side, where the pillars remain.

The Practical Exemplar of Architecture.

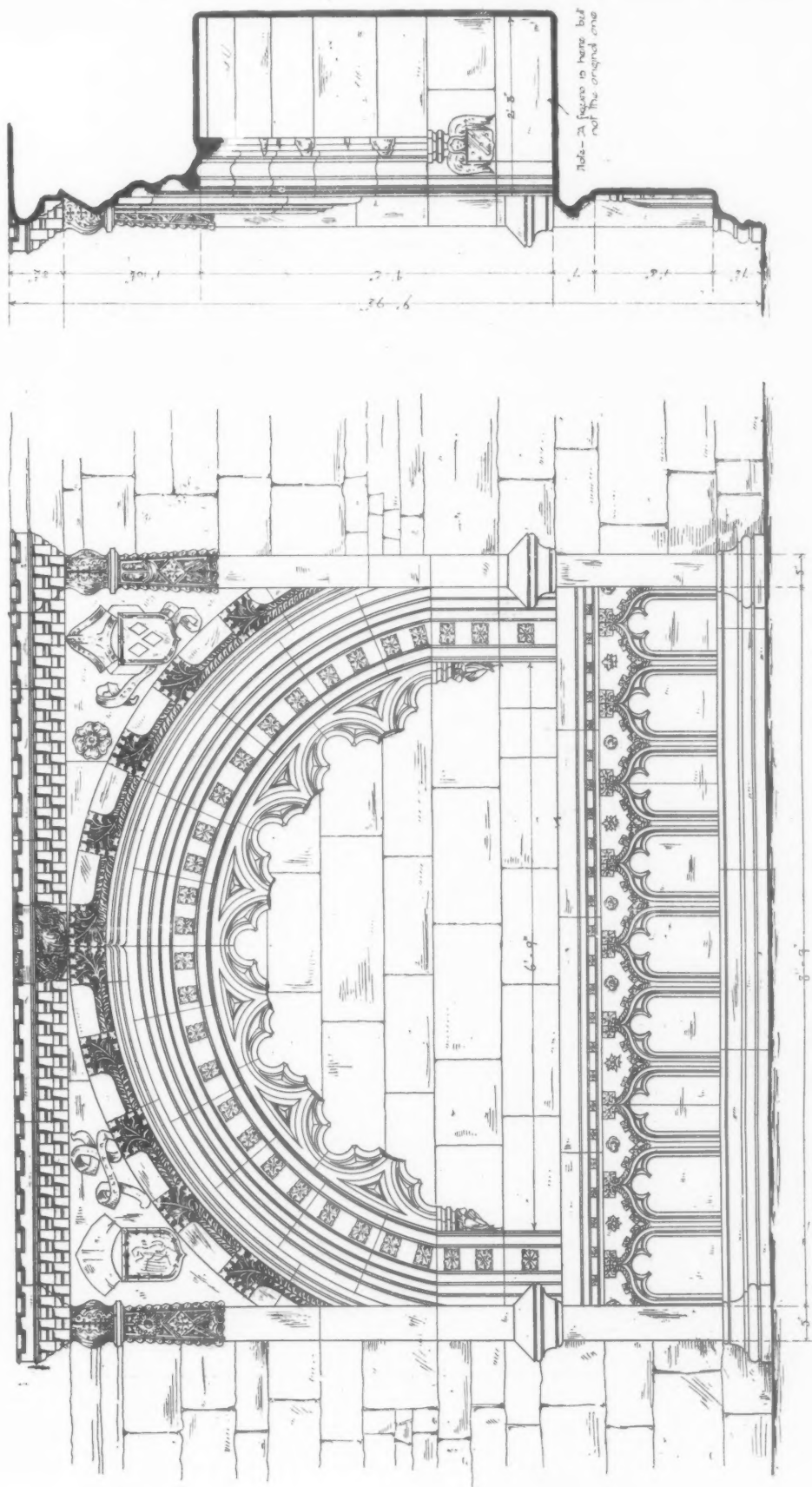
VIII.—Gothic Canopies.



DETAILS OF CANOPY OVER THE TOMB OF BISHOP GAVIN DUNBAR, ST. MACHAR'S CATHEDRAL, ABERDEEN.
MEASURED AND DRAWN BY R. J. JOHNSTON.

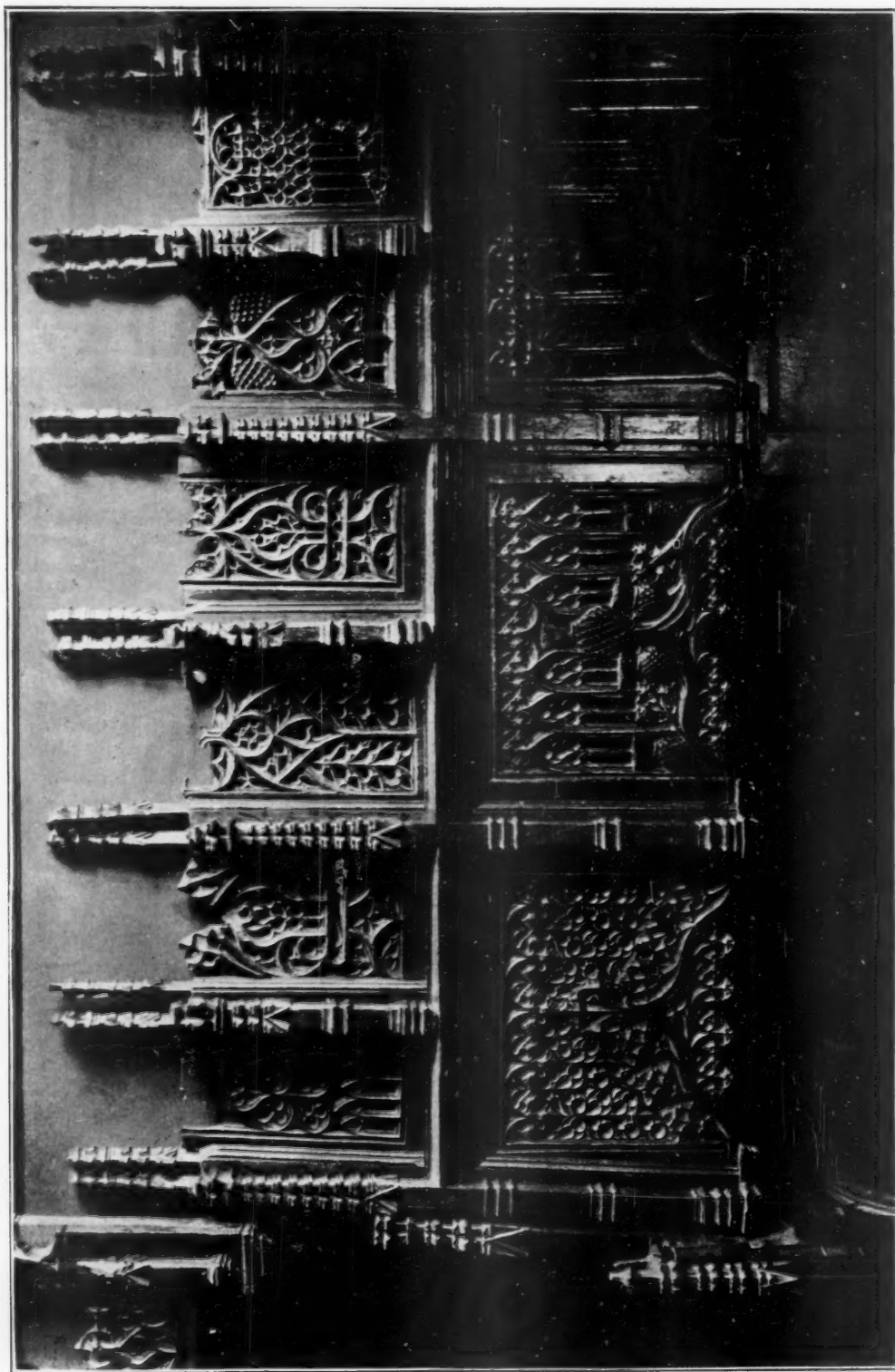


CANOPY OVER TOMB OF BISHOP GAVIN DUNBAR IN WALL OF SOUTH TRANSEPT,
ST. MACHAR'S CATHEDRAL, ABERDEEN.

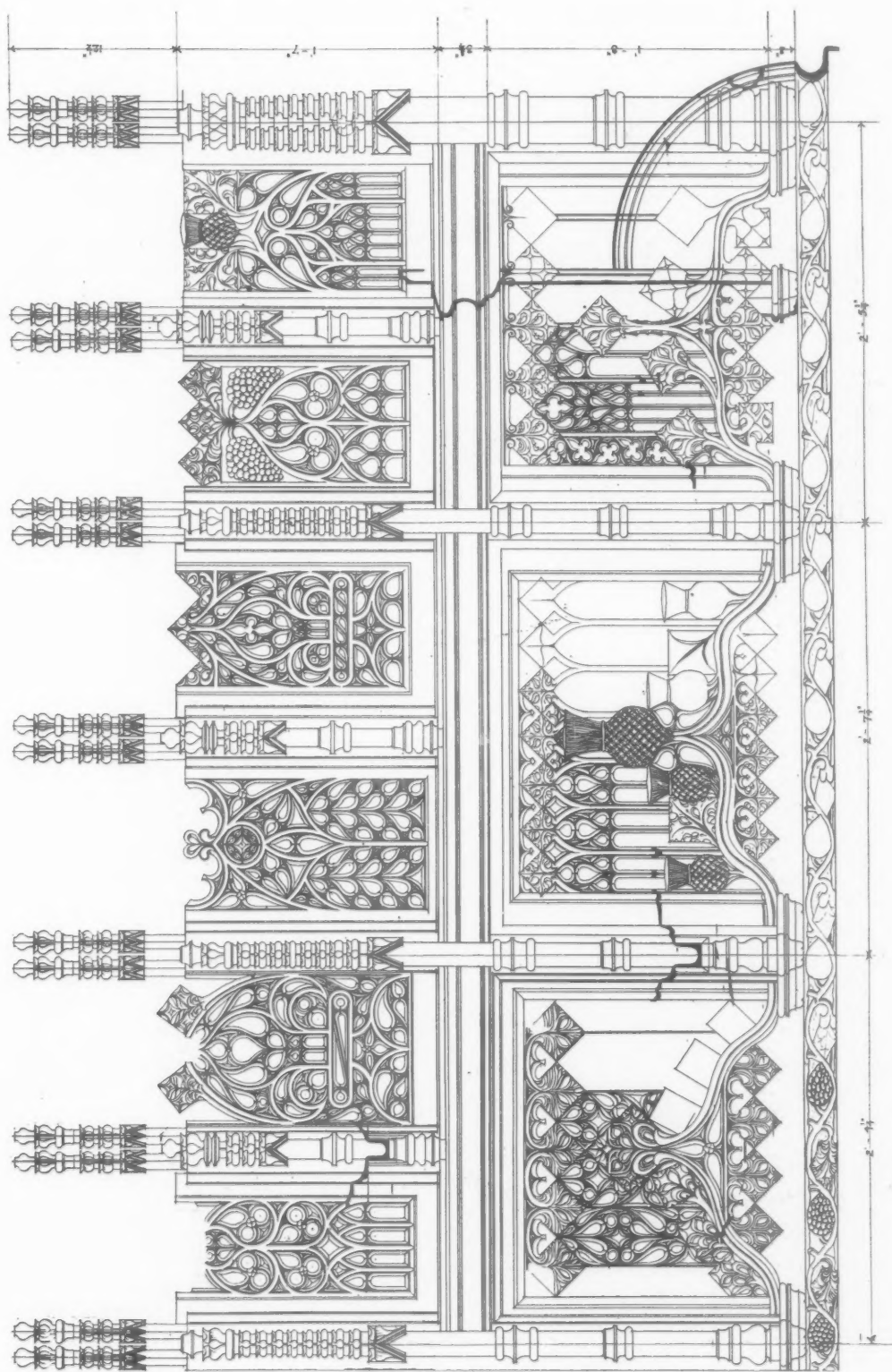


Elevation.

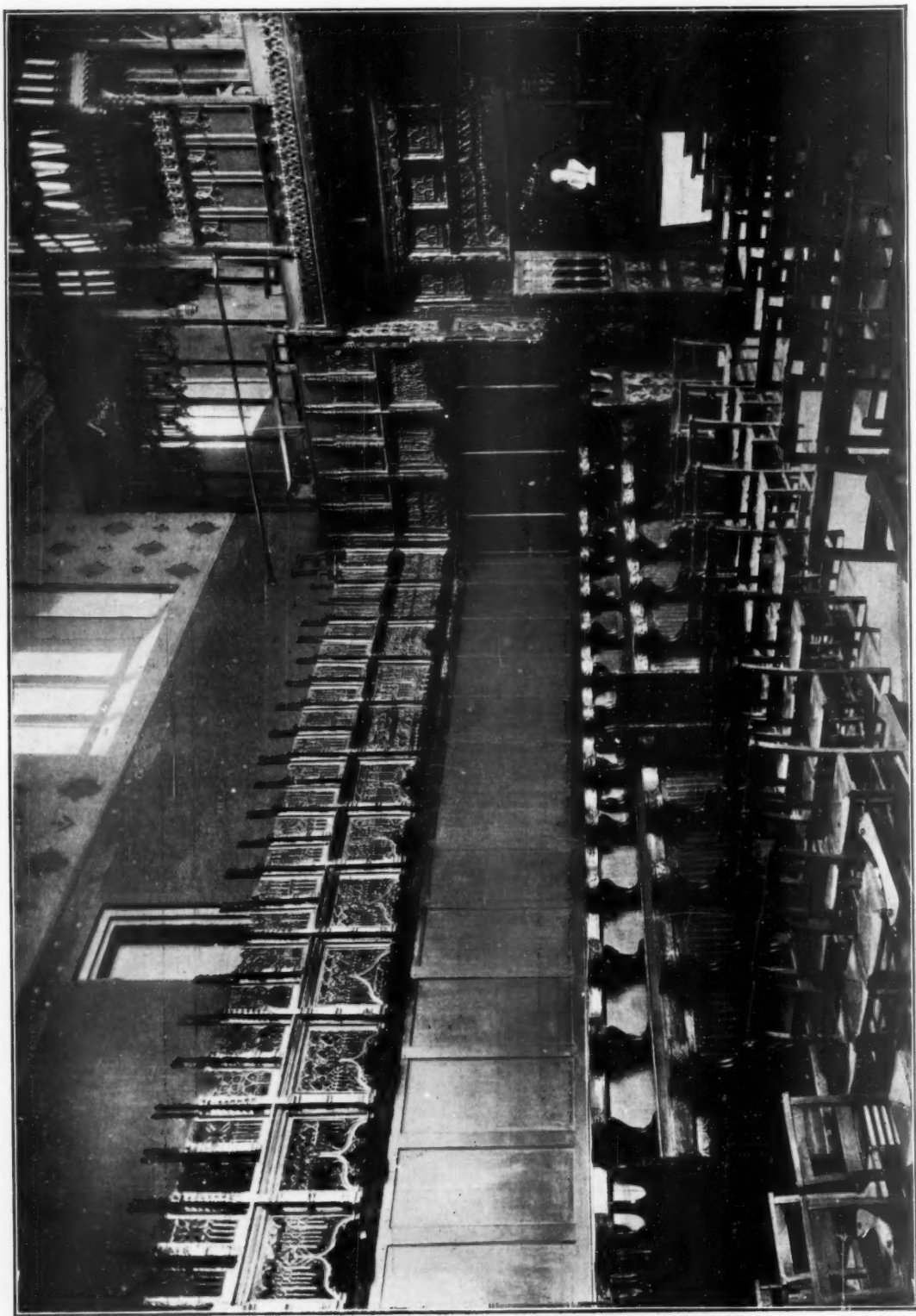
CANOPY OVER TOMB OF BISHOP GAVIN DUNBAR, ST. MACHAR'S CATHEDRAL, ABERDEEN.
MEASURED AND DRAWN BY R. J. JOHNSTON.



PART OF WOODEN CANOPY OVER STALLS, CHAPEL OF KING'S COLLEGE, OLD ABERDEEN.



PART OF CANOPY OVER STALLS, CHAPEL OF KING'S COLLEGE, OLD ABERDEEN.
MEASURED AND DRAWN BY R. J. JOHNSTON.



GENERAL VIEW OF CANOPY OVER STALLS,
CHAPEL OF KING'S COLLEGE, OLD ABERDEEN.

THE NEW WAR OFFICE.

The late William Young, F.R.I.B.A., Architect.

Completed under the supervision of

Clyde Young and Sir John Taylor, K.C.B.

In 1898 the late William Young was commissioned by H.M. Office of Works to prepare sketches for the New War Office building, to be erected on what was known as the Carrington House site, facing the Horse Guards, and comprising the whole block bounded by Whitehall on the west, Whitehall Place on the north, Whitehall Avenue on the south, and Horse Guards Avenue on the east.

My father's first thought on receiving the commission was, very naturally, of the style to be adopted for the new building; and the position of the site, in close proximity to numerous Government offices, the Horse Guards, and Inigo Jones's masterpiece, quickly decided him upon a Classic treatment. The question whether that treatment should be free or orthodox was a problem more difficult to solve.

The influence of the Banqueting House was, however, too great to be resisted, and he decided on the more difficult and courageous course (one, too, more likely to provoke criticism) of trying to produce a design which would harmonise with its beautiful neighbour, and at the same time provide the necessary accommodation for the large staff of the War Department. The dimensions of the order, the level of the cornice, and the height of the building (80 ft.) were accordingly made to line with the Banqueting House as nearly as the internal arrangements would permit.

The general plan may be described as that of a single annular corridor with rooms on the outer sides looking on to the four streets, and having cross corridors running north and south, affording easy and direct communication between the departments and giving access to various rooms overlooking the quadrangle and the large light area on the east side which takes up the awkward triangular portion of the ground.

The site is an irregular one—to be accurate, a trapezium, all the four frontages being of unequal length.

The principal front to Whitehall is 250 ft. long; that to the Horse Guards Avenue is 320 ft. long;

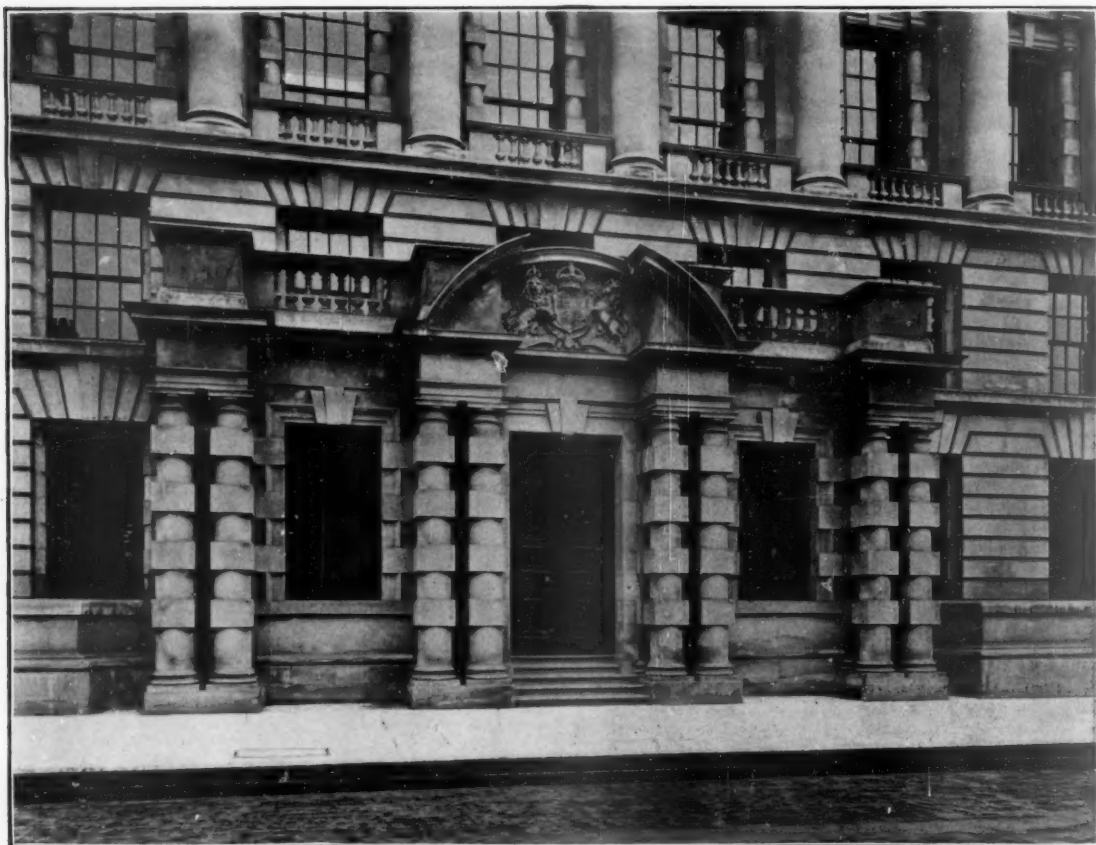
the east front to Whitehall Avenue is 370 ft. long; and the Whitehall Place frontage is 500 ft. long.

To mask the irregularity at the angles a circular tower has been introduced at each corner, supported in each case by a square pavilion which takes up the line of frontage on the street it faces.

The groups of sculpture at the angles of the building are the work of Alfred Drury, A.R.A., who was a pupil of Dalou. They represent Peace; War; Truth and Justice; Fame and Victory.

The foundations were commenced in 1899 and completed in March 1901, the entire site being excavated and a huge tank of concrete formed in which the buildings were to stand. The bottom of this tank is 6 ft. thick. The sides vary from 7 ft. to 3 ft. thick, and it would hold about thirteen million gallons of water. The depth is 30 ft. below the roadway. For the concrete and other work on the building some 20,000 tons of cement were supplied by the Associated Portland Cement Manufacturers, Ltd. The foundation work was carried out by J. Mowlem & Co., Ltd. During its progress the plans and working drawings were got ready and completed in the autumn of 1900. To the general regret my father died in November of that year before a brick of the superstructure had been laid, and I was subsequently appointed by the Government to carry out the works in conjunction with Sir John Taylor, K.C.B., of H.M. Office of Works.

As far as possible British materials only were utilised in the building. The first brick was laid in September 1901, and the building completed in November 1906, well within the contract time, and great credit is due to the contractors, Foster & Dicksee, for the manner in which the contract has been carried out; so far as workmanship is concerned it is without reproach, and is one of the finest examples of modern masonry in London. The whole of the stone came from the quarries at Portland owned by the Bath Stone Firms, and was specially selected by a Government Inspector at Portland before



DETAIL OF WHITEHALL ENTRANCE.

Photo : S. B. Bolas & Co.

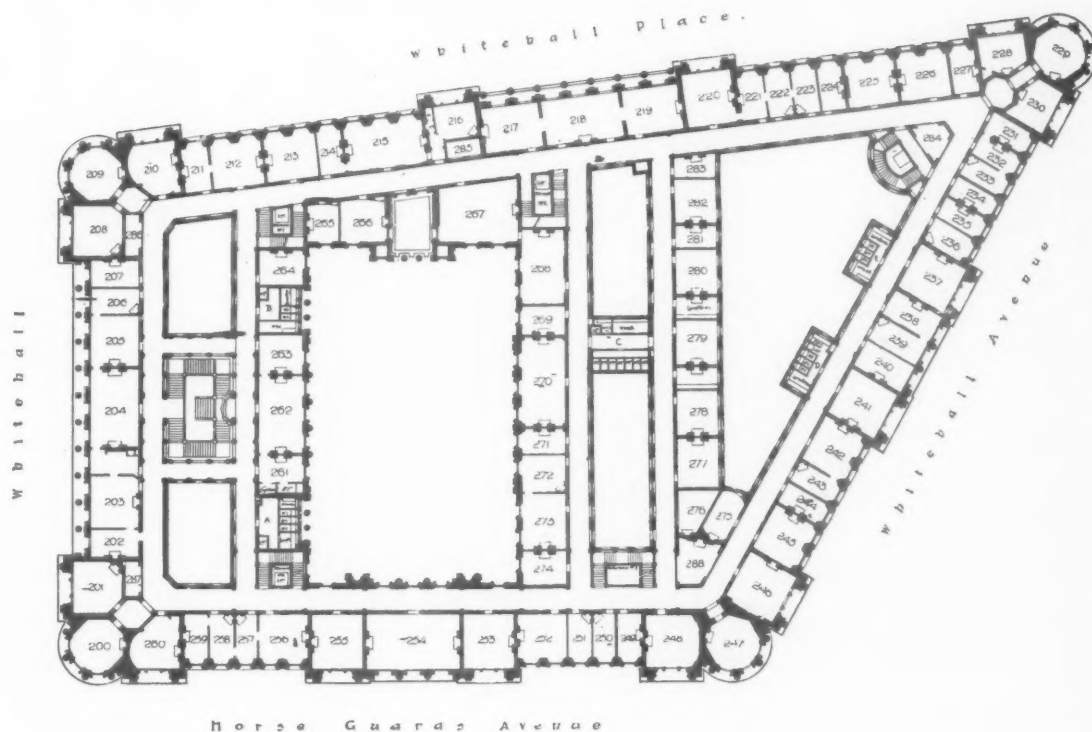
being sent to London, where it was worked at the Contractors' yard at Chelsea. For this purpose the most up-to-date machinery was erected, including diamond moulding machines and electric cranes, which enabled the largest blocks of stone to be picked up from any position in the yard and placed on the motor lorries for conveyance to Whitehall in a few minutes.

One of the chief external features is a handsome loggia, with Roman Doric columns supporting a stone vaulted ceiling, under which carriage access is obtained from Horse Guards Avenue to the quadrangle. The four façades of this quadrangle are in stone, treated to correspond with the external design. The lamp standards were supplied by the Coalbrookdale Co., and the paving here and surrounding the building, as well as the floors of lavatories, boiler-room, and basement are carried out in Hard York "Nonslip" stone. From the quadrangle access is obtained through an oak-panelled hall and the corridor under the grand staircase to the outer hall which has its main entrance from Whitehall.

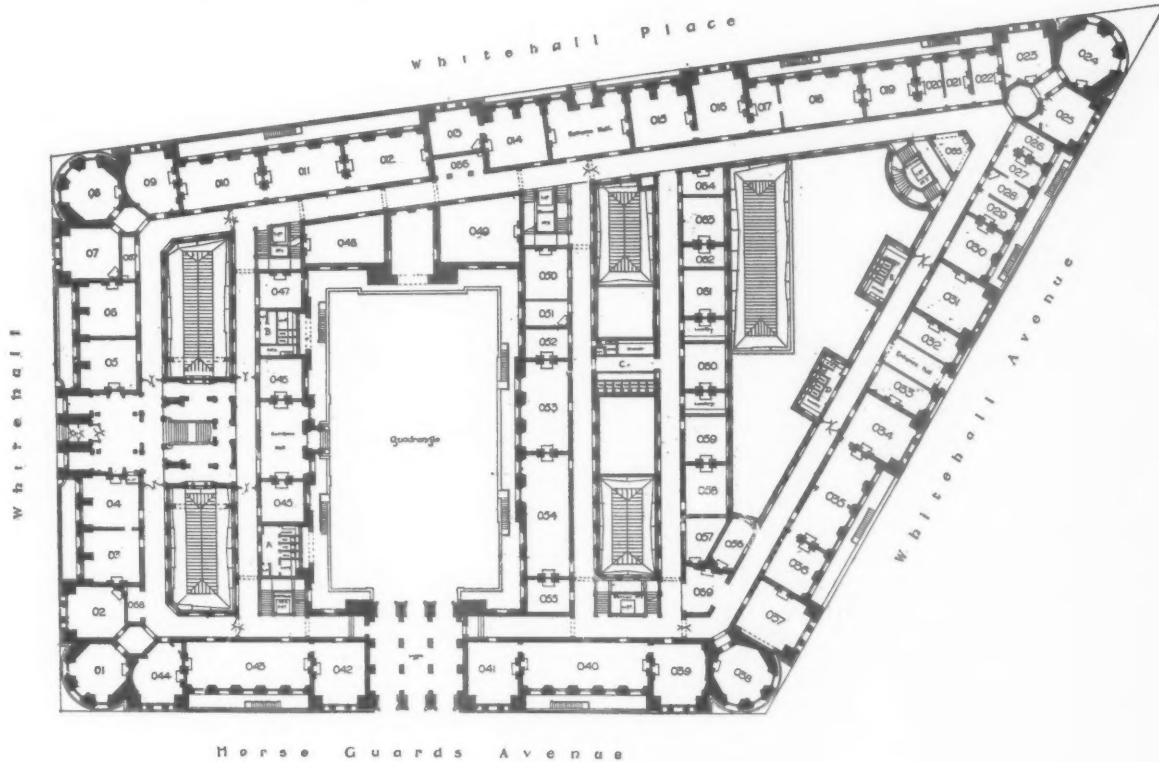
The internal light wells are faced entirely with white glazed bricks supplied by Brookes, Ltd., of Halifax.

The main doorway gives access to the entrance hall, two stories high, with Portland stone columns and groined ceiling. Beyond this hall is the grand staircase. The stairs start with a central flight, turn right and left, then return and land immediately above the start, the last flight being carried on a large segmental bridge spanning the whole width of the staircase. The corridor of the mezzanine floor is schemed to cross between the staircase and entrance hall, but is entirely disconnected from them.

The walls of the staircase are of Painswick stone with plain broad surfaces from ground to first floor; at the first-floor level an arcade runs round the wellhole with Corinthian pilasters in Painswick stone, and alabaster imposts to the arches; the balusters are also alabaster with Brescia capping and Piastraccia steps, while at the foot of the stair are two handsome Brescia columns. The paving of staircase and entrance hall is carried out in black and Piastraccia marbles. The whole of the marble work, as well as the internal wood and stone carving, was executed by Farmer & Brindley of London. This firm also removed thirteen chimney-pieces from the old War Office, cleaning, restoring, and refixing them in the new buildings,



SECOND OR PRINCIPAL FLOOR PLAN.



GROUND-FLOOR PLAN.

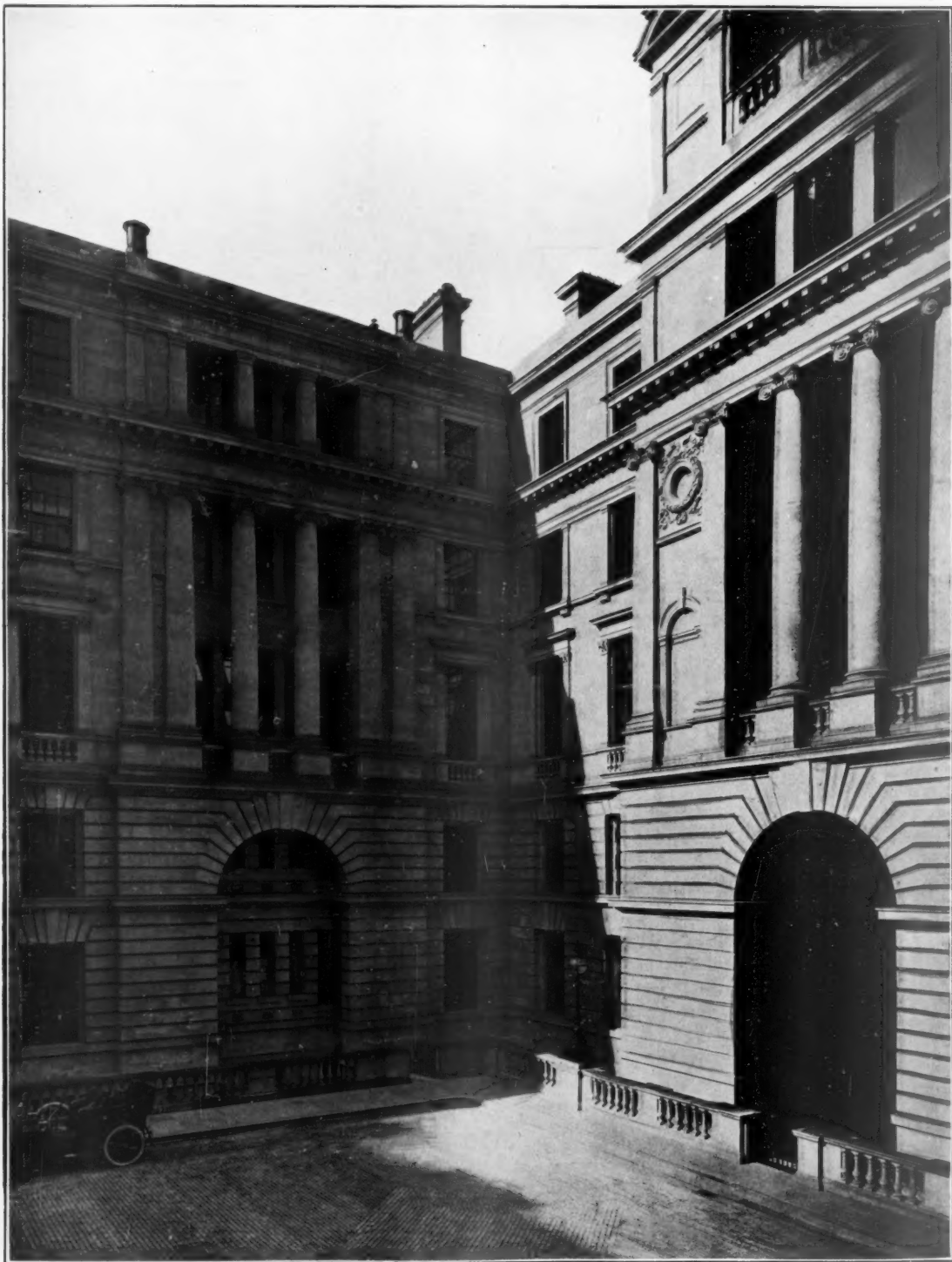
*Photo: S. B. Bolas & Co.*

PRINCIPAL FRONT TO WHITEHALL.



Photo: A. P. Monger.

VIEW FROM THE SOUTH-EAST.

*Photo: A. P. Monger.*

A CORNER OF THE QUADRANGLE.

and adding the missing parts. At night the staircase is lighted by concealed lights behind the cornice and from bronze lanterns hanging in the corridors.

In addition to the main staircase there are five other staircases for general use; these are exe-

cuted in Portland stone with Silex stone steps and landings supplied by Joseph Brooke & Sons, Halifax (branch of Brookes, Ltd.) In the well of each of them is an electric passenger lift, by R. Waygood & Co., Ltd.



DETAIL OF LAMP STANDARDS
IN THE QUADRANGLE.

On the principal floor only has any special treatment been given, and there the rooms allotted to the Secretary of State, Permanent Secretary, Adjutant-General, Chief of the General Staff, council room and committee rooms, are panelled in wainscot oak the whole height, and with enriched ceilings in fibrous plaster; the other rooms for heads of departments have simple panelled dados 4 ft. high. The main corridor approaching these apartments is lined with panelled oak dados.

In these rooms have been refixed the valuable old marble chimney-pieces which were removed from the old War Office. In these rooms too the electroliers are replicas of old chandeliers at Hampton Court.

The grates and chimney-pieces, other than those brought from the old War Office, were executed from my designs by Yates, Haywood & Co., the chimney-pieces being of their Lavande and Grisrouge marbles. The iron balustrades to the staircases were also made by this firm from special designs.

The remaining rooms have been treated in the plainest possible manner, and are simply work-rooms where every attention has been given to light and air, and to the comfort of the staff who are to use them.

The woodwork of the windows throughout is of teak, glazed with plate-glass specially selected and ground. A large number of the lights and partitions are glazed with the new white "Oceanic" glass, and the whole of the glass has been supplied by George Farmiloe & Sons, of West Smithfield. The floors are of fireproof construction, covered with pitch-pine in the ordinary rooms, oak in the principal rooms on the first floor, and with mosaic in the corridors.

As showing the size and extent of the building, some 18,000 square yards of Roman cube mosaic paving has been required, and the work has been carried out by the Art Pavements and Decorations, Ltd.

The roofs are flat, and covered with asphalt upon the concrete.

The ironmongery is of the most substantial description, and was executed by Charles Smith, Sons & Co., Ltd. The locks have bronze fittings and are all *en suite* to a master-key, there being in all about 1,000 locks, each having a different key. Each floor has a separate master-key of its own; but the whole of the locks are controlled by one grand master-key. The door and window fittings are in bronze of heavy, simple, and bold designs. The windows are all hung on the Smith Patent ball-bearing axle pulleys, and though some of the windows are 16 ft. high and weigh nearly 2 cwt., they can be easily opened by a child.

The building is one of big figures, and it is not surprising to find that the plastering work covered an area of 50 acres, all of which was executed by James Annan, including the modelled and enriched ceilings to the principal rooms.

The doors are fitted with spring hinges by Robert Adams. The principal features of these



ONE OF THE NEW FIREPLACES.
DESIGNED BY CLYDE YOUNG.

springs are that they admit of the door being opened very widely, and they also have an automatic compensating action to obviate slackness from wear. Some of the doors are fitted with the Adams Silent butt springs where it was impossible to use ordinary floor springs.

Provision has been made for a luncheon department, with kitchen and all necessary offices in connexion therewith, capable of providing and serving 1,000 lunches a day.

The sanitary arrangements are of the most up-to-date type, every lavatory being cut off from the main building and separately ventilated.

The electric light installation was carried out by F. A. Glover & Co., the rain-water heads and down pipes were supplied by Macfarlane & Co., while Doulton & Co. supplied the faience and wall tiling.

Under the quadrangle is a large hall with massive piers 25 ft. high, which it is understood will be used as a repository. Also under the quadrangle is the boiler-house with three large boilers, 25 ft. long and 7 ft. diameter, for heating and hot-water service. The heating service has been carried out on the atmospheric system.

A complete system of telephones has been installed throughout the whole building. A feature is the arrangement of the telephone and bell wires, etc., in chases in the corridor floors, etc. The chases are fitted with floor plates and curbing by Thomas Holcroft & Sons, Ltd., and extend to about 19,000 feet run. The same firm has also supplied over 500 fireplace lintels.

A large top-lighted library is provided for the valuable collection of books and manuscripts which the War Office possesses. CLYDE YOUNG.

THE NEW WAR OFFICE.

The late WILLIAM YOUNG, F.R.I.B.A., Architect.

Completed under the supervision of CLYDE YOUNG and SIR JOHN TAYLOR, K.C.B., Architects

ALFRED DRURY, A.R.A., Sculptor.

WELCH & ATKINSON, Quantity Surveyors.

S. WOODWARD, Clerk of the Works.

JOHN MOWLEM & Co., LTD., Contractors for the Foundations.

FOSTER & DICKSEE, Contractors for the Superstructure.

E. GODDARD, Works Manager.

A LIST OF SUB-CONTRACTORS.

Bricks—J. C. EDWARDS; BEART & SONS.

Portland Stone—BATH STONE FIRMS.

Cement—ASSOCIATED PORTLAND CEMENT MANUFACTURERS, LTD. (J. B. WHITE'S BRAND).

Glazed Bricks—BROOKES, LTD.

Silex Stone Steps, Landings, Granite Kerbs and Paving—JOSEPH BROOKE & SONS (branch of Brookes, Ltd.).

"Nonslip" Paving and Floors—HARD (York) "NONSILIP" STONE CO.

Faience Work and Wall Tiling—DOULTON & CO.

Asphalt Roofs—LIMMER ASPHALT CO., LTD.

Plaster Work—JAMES ANNAN.

Mosaic Paving—ART PAVEMENTS AND DECORATIONS, LTD.

Partitions—CRANHAM BRICK CO.

Slating—MATTHEWS & CO.

Floor Chase Covers and Curbs: Cast-iron Fireplace Lintels—THOS. HOLCROFT & SONS, LTD.

Steel Joists and Girders—THE EARL OF DUDLEY'S ROUND OAK IRONWORKS.

Boilers—T. BEELEY & SON, LTD.

Sanitary Plumbing—MATTHEW HALL & CO.

Wood-block Flooring—E. B. BURGESS & CO.

Heating—THE BRIGHTSIDE ENGINEERING CO.

Grates in Principal Rooms—M. FEETHAM & CO.; T. ELSLEY, LTD.

All other Grates and Chimney Pieces—YATES, HAYWOOD & CO.

Electric Cables—SIEMENS PROS. & CO.

Electric Wiring—F. A. GLOVER & CO., LTD.

Electric Lifts—R. WAYGOOD & CO., LTD.

Lightning Conductors—R. ANDERSON & CO.

Cooking Apparatus—MOORWOOD, SON & CO.

Casements, Lanterns, Domes, etc.—CRITTAL MANUFACTURING CO.

Pavement and Stall Board Lights—HAYWARD BROS. & ECKSTEIN.

Lamp Standards—THE COALBROOKDALE CO.

Rainwater Pipes and Heads—MACFARLANE & CO.

Cast-iron Tanks—GIMSON & SONS.

All Marble work, Interior Stone and Wood-carving, and Reparation of old Chimney-pieces—FARMER & BRINDLEY.

Exterior Carving Work—C. H. MABEY.

Wrought-iron Gates—STARKIE GARDNER & CO.

Bells—COMYN, CHING & CO.

Glazing and Leadwork—GEO. FARMILOE & SONS.

Door Springs—ROBERT ADAMS.

Fanlight Openers—JAMES HILL & CO.

Ventilators—KITE & CO.

Locks, Bronze Door Furniture, Window Fittings, and General Ironmongery—CHARLES SMITH, SONS & CO., LTD.

Bronze Lanterns—THE BROMSGROVE GUILD.

Fire Hydrant Service—JAS. SIMPSON & CO., LTD.

Pressure Injector for Hydrant Service—THE HYDRAULIC ENGINEERING CO., LTD.



Photo: A. P. Monger.

THE GRAND STAIRCASE FROM THE GROUND LEVEL.



Photo: A. P. Menger.

THE GRAND STAIRCASE FROM THE SECOND LANDING.



Photo: S. B. Bolas & Co.

CORRIDOR AT FOOT OF GRAND STAIRCASE.

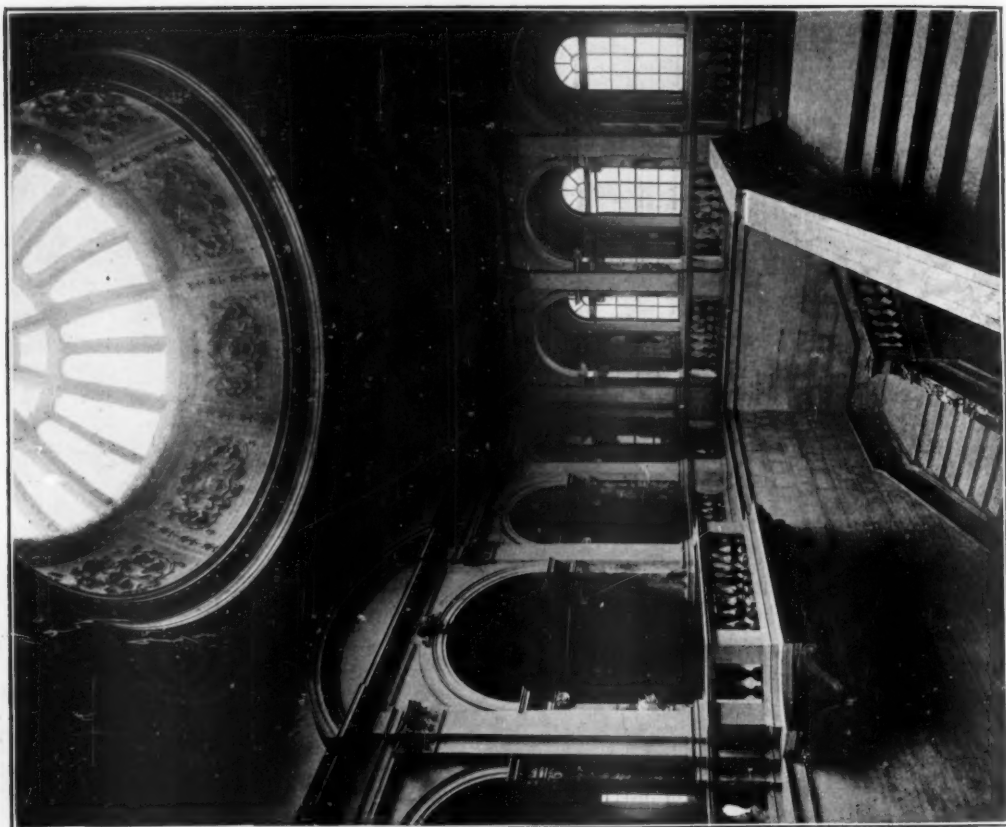


Photo: S. B. Dolas & Co.

TOP OF GRAND STAIRCASE HALL.

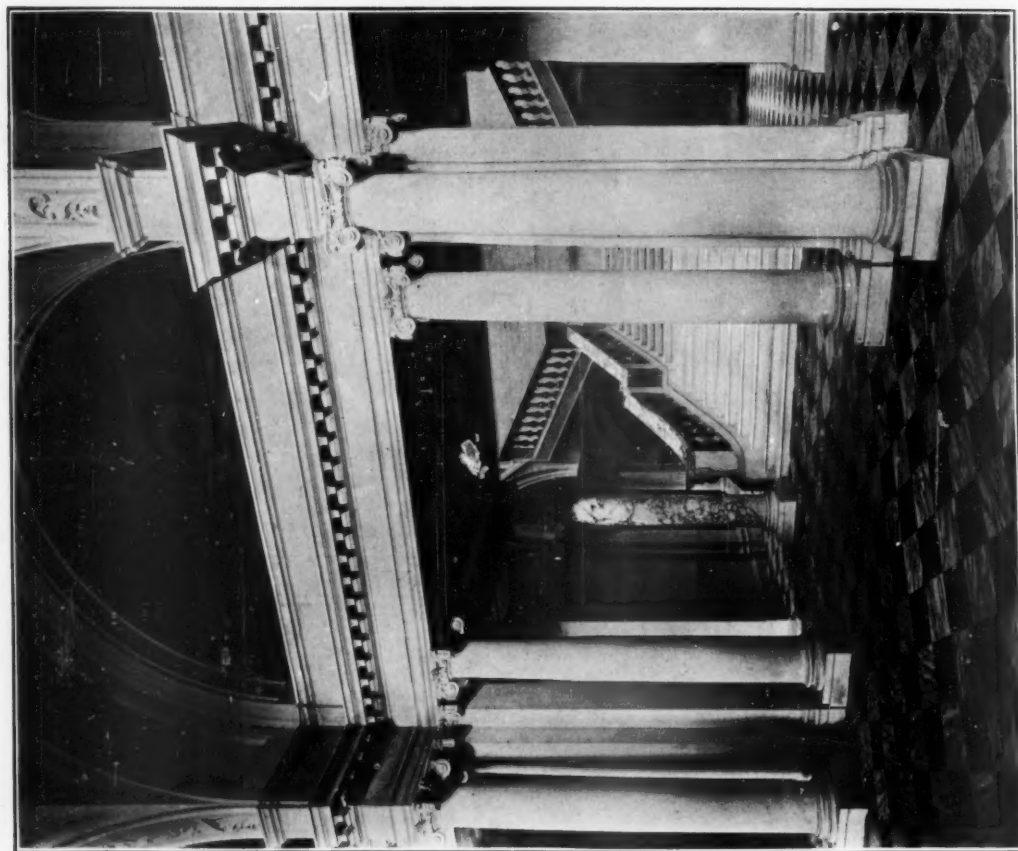


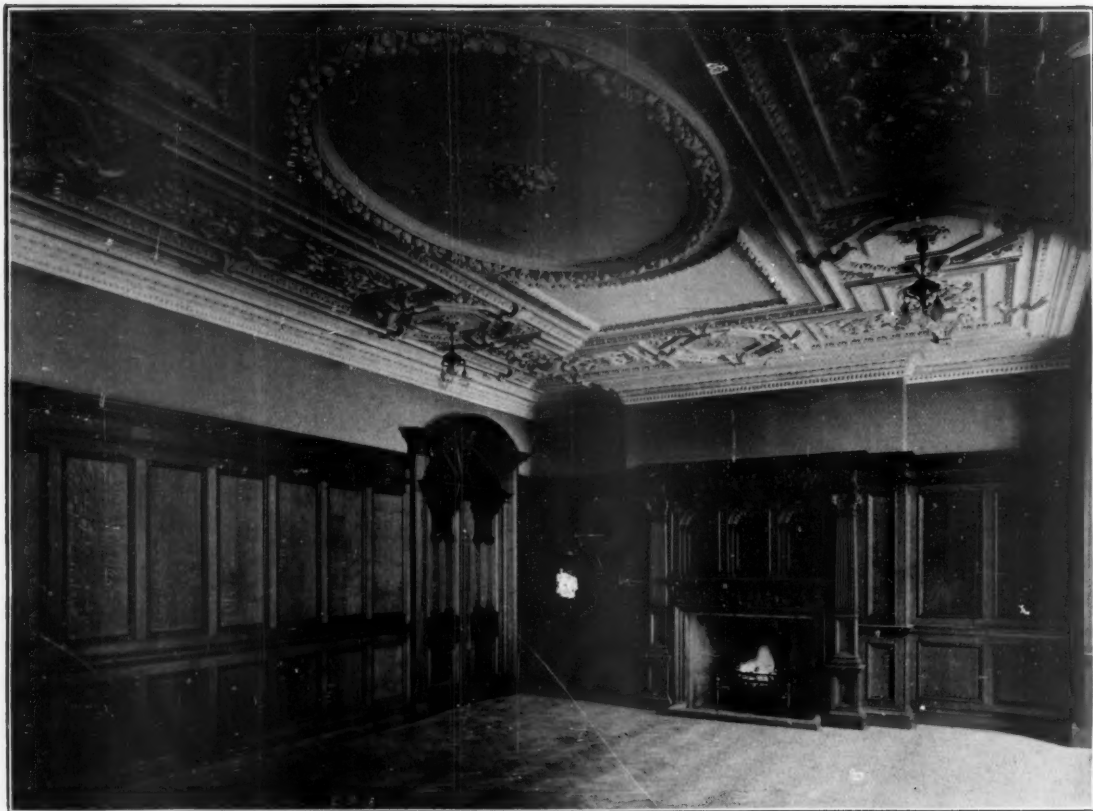
Photo: A. P. Monger.

THE GRAND STAIRCASE FROM THE WHITEHALL ENTRANCE.



ROOM OF THE SECRETARY OF STATE. NO. 204 ON PLAN.
ROOM OF THE PERMANENT SECRETARY. NO. 262 ON PLAN.

Photos: A. P. Monger.



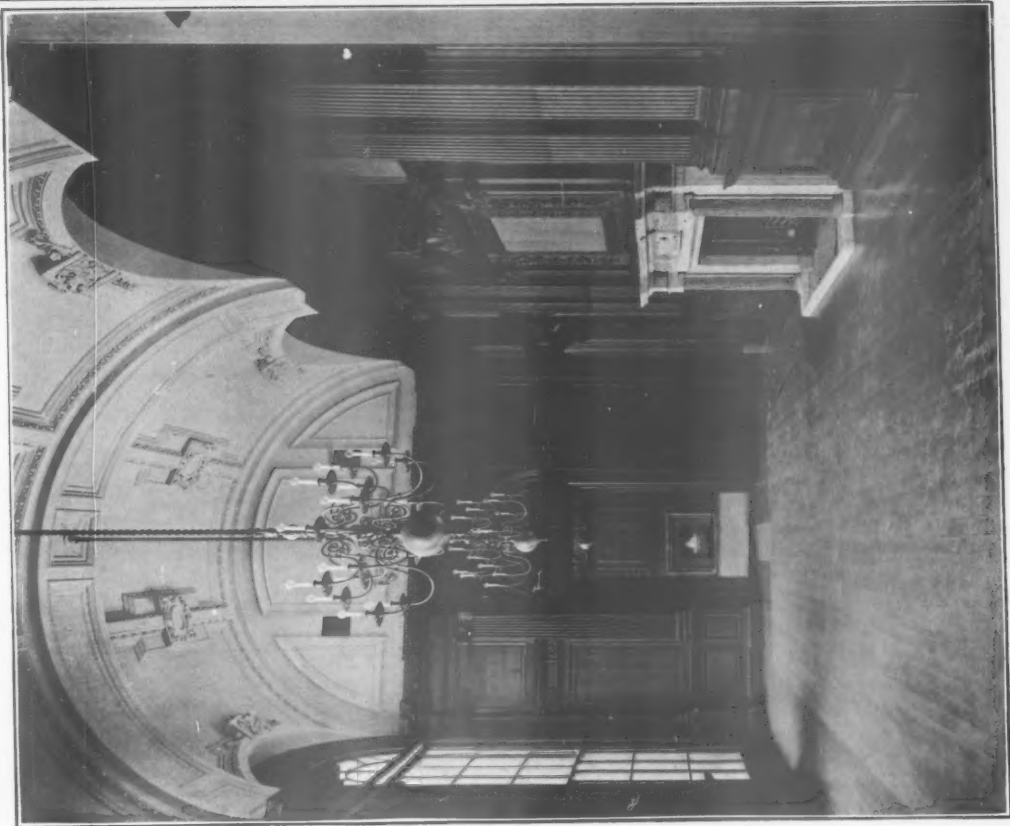
ENTRANCE HALL FROM QUADRANGLE.
ROOM OF THE ADJUTANT-GENERAL. NO. 215 ON PLAN.

Photos: S. B. Bolas & Co.



Photos: S. B. Bolas & Co.

CORNER OF ROOM NO. 217, ARMY COUNCIL SUITE.



CENTRE ROOM, ARMY COUNCIL SUITE. NO. 218 ON PLAN.

*Photo: A. P. Menger.*

VIEW LOOKING THROUGH ROOMS OF ARMY COUNCIL SUITE.

